

fall 2009
course
schedule

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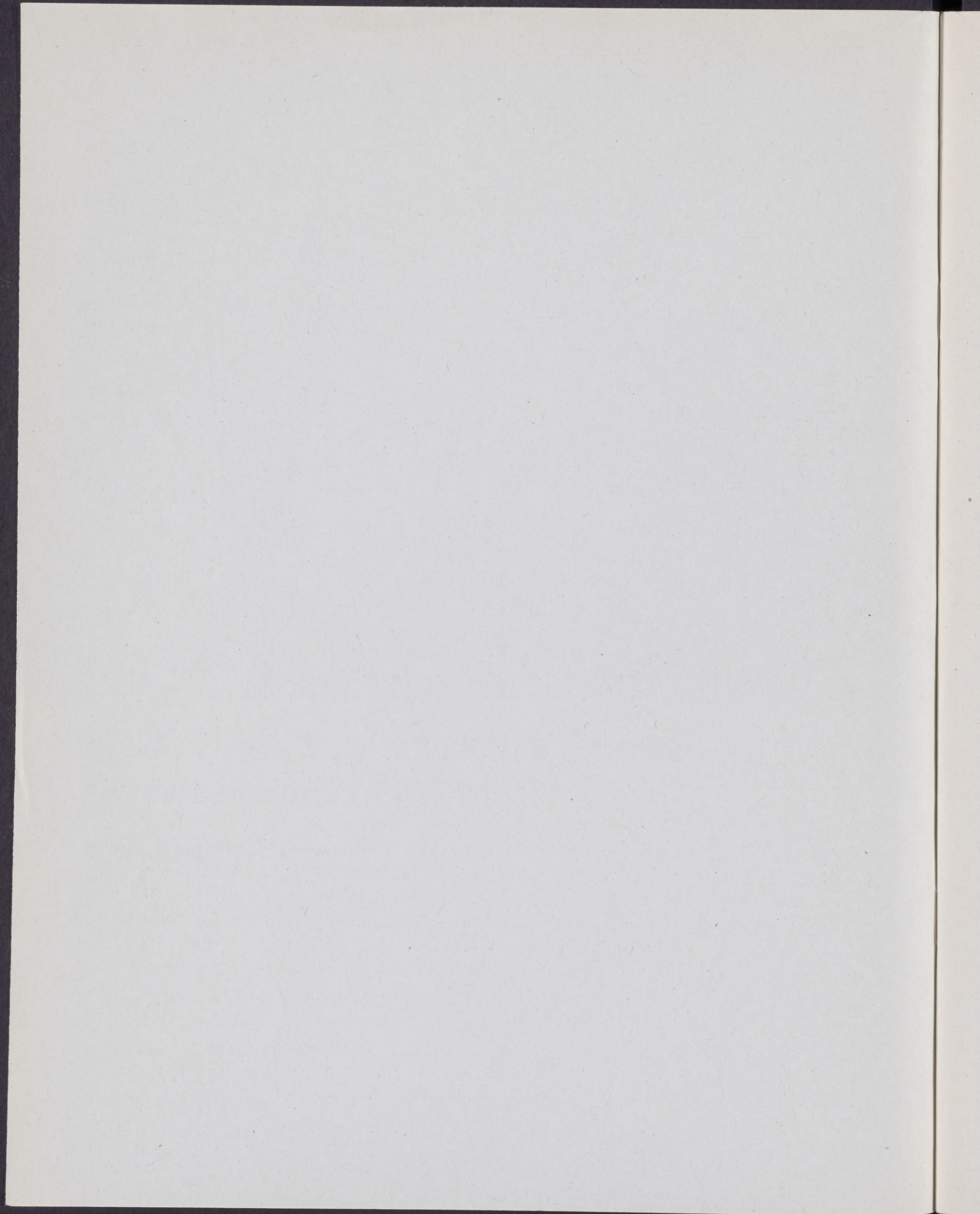


san francisco art institute

fall 2009 course schedule

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2009–2010 ACADEMIC CALENDAR

FALL 2009

| | |
|----------------|---|
| August 26–28 | Fall 2009 orientation |
| August 31 | Fall semester classes begin |
| September 7 | Labor Day holiday |
| September 15 | Last day to add/drop Fall 2009 classes |
| October 19–23 | Midterm grading period |
| November 11–13 | Spring 2010 priority registration for continuing MA, MFA, and PB students |
| November 13 | Last day to withdraw from courses with a W |
| November 16–20 | Spring 2010 priority registration for continuing BA and BFA students |
| November 26–27 | Thanksgiving holiday |
| November 23 | Spring 2010 early registration for new students begins |
| November 30 | Spring 2010 early registration for non-degree students begins |
| December 11 | Fall semester classes end |

SPRING 2010

| | |
|---------------|---|
| January 4 | January intensive classes begin |
| January 4 | Last day to add/drop January intensive classes |
| January 14–15 | Spring 2010 orientation |
| January 15 | January intensive classes end |
| January 18 | Martin Luther King Jr. holiday |
| January 19 | Spring semester classes begin |
| February 2 | Last day to add/drop Fall 2009 classes |
| February 15 | Presidents' Day holiday |
| March 8–12 | Midterm grading period |
| March 15–19 | Spring break |
| April 9 | Last day to withdraw from courses with a W |
| April 7–9 | Summer and Fall 2010 priority registration for MA, MFA, and PB students |
| April 12–15 | Summer and Fall 2010 priority registration for BA and BFA students |
| April 19 | Summer and Fall 2010 early registration for new students begins |
| April 26 | Summer and Fall 2010 early registration for non-degree students begins |
| May 10 | Spring semester classes end |
| May 14 | Vernissage: MFA Graduate Exhibition opening |
| | Undergraduate Spring Show opening |
| May 15 | Commencement |

REGISTRATION

Registration is the means by which a person officially becomes a student at SFAI for an approved semester or term. Registrants are identified by degree sought, class, and major. Students registering for the first time at SFAI or students advancing to a higher degree or certificate program are considered new students. Students officially enrolled in the semester previous to the one for which they are currently registering or students returning from a leave of absence or from one of the off-campus programs authorized by SFAI are considered continuing students. Students who have voluntarily or involuntarily withdrawn from SFAI should contact the Admissions Office for information on being readmitted.

Continuing degree-seeking students are offered—and are strongly advised to take advantage of—priority registration. Priority registration allows continuing degree-seeking students to register for courses by appointment in advance of the semester in which those courses are being taught. Priority among continuing degree-seeking students is determined according to the number of units each such student has earned. An updated curriculum record is provided for continuing degree-seeking students in a registration packet in advance of registration. The packet contains information specific to each such student: (1) the day, the date, and the time of priority registration; (2) a registration form; and (3) any notice recommending that the student meet with the academic advisor prior to registering.

Because certain classes fill up quickly, you are strongly advised to register, with a completed registration form, at your appointed time. If the course you request is full, you may still be able to gain entrance to it by obtaining the signature of the instructor on an add/drop form. Before selecting your courses, check this schedule (as well as its up-to-date addenda at www.sfai.edu/courseschedule) to make sure that you have completed all prerequisites for the courses you intend to take. If you have taken courses out of sequence or have not taken the necessary prerequisites for the courses you select, you will be denied registration and referred to the academic advisor. If permission of the instructor is required, it must be obtained in writing on the registration or add/drop form.

Priority Registration

Holds on Student Accounts

All student-accounts balances must be resolved before registration. Please ensure that all holds are cleared prior to your registration appointment. You will not be permitted to register for classes until all of your financial holds are resolved.

Hours of Office of Registration and Records

The Office of Registration and Records is open between the hours of 9:00am and 5:00pm, Monday through Friday, but you must register by appointment. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

Fall 2009 Registration Schedule:

April 8–10, 2009
Continuing MA, MFA, and PB students

April 13–17, 2009
Continuing BA and BFA students

April 20, 2009
New students

April 27, 2009
Non-degree students

Continuing MA, MFA, and PB Students

MA, MFA, and PB students register according to how far along they are in their programs (i.e., according to the number of units each such student has earned). All MA, MFA, and PB students must obtain the signature of a graduate faculty advisor on their forms before registering. Tentative course selections should be considered in advance of advising appointments. Please consult your registration letter for your specific day, date, and time.

Continuing BA and BFA Students

BA and BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Please consult your registration letter for the specific time and day for you to register. Continuing students register at the Office of Registration and Records during their priority registration time or any time thereafter, until the end of the add/drop period. Please note that phone registration is not permitted.

New BA, BFA, MA, or MFA Students and New PB Students

Registration for new students in the undergraduate, graduate, and certificate programs is coordinated through the Admissions Office. Call 1 800 345 SFAI to schedule your appointment for registration advising. Please read the curriculum requirements before calling to make your registration appointment. You may register for classes in person or over the phone. You will be asked to make an initial nonrefundable tuition deposit of \$350 prior to, or at the time of, registration. If you are unable to register on campus, please arrange a telephone appointment with an advisor by calling the Admissions Office. Note the date and time of your appointment. Your advisor will expect your call (remember that SFAI is in the Pacific Standard Time zone).

Low-residency MFA Students

Registration takes place by means of individual advising with the Low-residency MFA program director. Registration for new students in the Low-residency MFA program is coordinated through the office of the Low-residency MFA program director.

Non-degree Students

Non-degree students should submit completed registration forms to the Office of Registration and Records. Currently enrolled non-degree students may register for regular courses through the Office of Registration and Records.

Late Arrival for Fall 2009 Semester

New-student orientation is mandatory. New students must request exemptions in writing from the Student Affairs Office. If an exemption is granted, arrangements for late check-in and registration may be made. Requests for late check-in should be directed to the Student Affairs Office via e-mail at studentaffairs@sfai.edu.

Add/Drop Dates and Procedures

Add/Drop Period for Fall 2009 Ends on September 15, 2009

Students may change their schedules any time after priority registration, until the end of the add/drop period, by completing an add/drop form in person at the Office of Registration and Records. Changing from one section to another of the same course requires adding and dropping. The add/drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the eleventh week, and a grade of W is assigned; after the eleventh week, a grade of F is assigned. Please consult the academic calendar (above) for the exact dates for adding, dropping, and withdrawing from classes.

Nonattendance

SFAI does not automatically drop students who elect not to attend following registration. Nonattendance does not constitute an official drop. Charges will remain in effect. Consequently, it is always the student's responsibility to complete the necessary add/drop forms and to notify the Office of Registration and Records when adding or dropping a course.

Adding/Dropping Intensive Classes

Unlike regular semester-long courses, intensive classes may be added or dropped only through the end of the first day of instruction. Students who drop an intensive class after the first day of instruction will receive a grade of W. Please consult the academic calendar (above) for the exact dates for adding, dropping, and withdrawing from intensives.

International Students

In order to maintain F-1 visa status with the Department of Homeland Security, international students are required to maintain full-time enrollment status (12 semester units) in each semester until graduation. International students who need to enroll for less than full-time status must satisfy specific requirements and receive advance approval from the assistant director of Student Life and Coordinator of International Programs. Failure to secure advance approval will result in loss of F-1 status in the United States.

Withdrawal Dates and Procedures

Individual Course Withdrawal

Students may withdraw from a single course after the official add/drop deadline. Withdrawal from any course will result in the assignment of a grade of W if the withdrawal is completed, at the Office of Registration and Records, by the dates indicated in the academic calendar. Withdrawals after the stated deadline will result in the assignment of a grade of F. Exceptions to the official withdrawal policy require an appeal to the Academic Review Board.

Complete Withdrawal from All Degree-program Courses

Undergraduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting the academic advisor or the associate vice president of Student Affairs. Graduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting either the dean of Graduate Studies or the associate vice president of Student Affairs. Neither absence from classes, nonpayment of fees, nor verbal notification (without written notification following) will be regarded as official notice of withdrawal from SFAI.

Exemptions from the official withdrawal policy require an appeal to the Academic Review Board. Exemptions will only be granted to students who can demonstrate extenuating circumstances. Letters of appeal should be addressed to the Academic Review Board, c/o the Office of Registration and Records. Please note that neither failure to attend classes nor failure to pay tuition constitutes a withdrawal.

New Student Deferral/Withdrawal

New students who register for classes but subsequently choose not to attend SFAI, and who have not attended any class during the semester, must notify the Admissions Office in writing as soon as possible but no later than August 31, 2009 in order to avoid tuition charges for the Fall 2009 semester. Standard refund policies apply to students who have attended at least one class during the semester or who do not notify SFAI of their intent not to enroll by the deadline. Students who wish to defer their admission to a future term should do so in writing with the Admissions Office.

Academic Advising Undergraduate

The academic advisor assists students with establishing clear and reasonable academic goals and developing a semester-by-semester plan for the completion of the degree. The advisor is available to discuss the requirements for independent study, mobility, and directed-study petitions, as well as change-of-major procedures. Undergraduate advising is mandatory for those students entering their sophomore year: it is strongly recommended that every student meet with the academic advisor prior to registering for classes to assure successful and timely completion of all degree requirements. Sign-up sheets for appointments are located outside the Undergraduate Academic Advising Office (located on the mezzanine overlooking the sculpture area). In addition, faculty advisors and department chairs can discuss with students the educational and co-curricular opportunities available to inform and enhance their experience at SFAI. Advising for newly admitted undergraduates begins with an admission counselor at the time of the first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements, and remaining electives.

Graduate

Graduate students are encouraged to discuss courses of study with their graduate tutorial advisor(s) or one of the graduate faculty advisors prior to registration each semester. Scheduled advising takes place at the time of registration.

TUITION AND FEES FOR FALL 2009

All tuition and fee balances must be settled prior to the first day of class. This means that the semester balance must be paid in full or a payment plan must be established. Students who fail to pay in full or make the necessary arrangements for payment by the end of the add/drop period will not be permitted to continue attending classes. See Tuition Payment Plans below for more information.

Tuition

BA, BFA, and non-degree tuition per semester:

| | |
|----------------|--|
| 1-11 units: | multiply each unit by \$1,378 |
| 12-15 units: | pay a flat tuition rate of \$15,440 |
| Over 15 units: | \$15,440 plus \$1,378 for each additional unit over 15 |

MA, MFA, and PB tuition per semester:

| | |
|----------------|--|
| 1-11 units: | multiply each unit by \$1,491 |
| 12-15 units: | pay a flat tuition rate of \$16,570 |
| Over 15 units: | \$16,570 plus \$1,491 for each additional unit over 15 |

Fees

1. Student Activity fee is \$35 per semester
2. Studio courses may be subject to materials fees (see individual course descriptions).
3. Technology fee is \$200 for all students enrolled in six or more units.
4. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details. All study/travel courses require a \$500 nonrefundable deposit.
5. Commencement fee is \$100 for all graduating students.

MFA Fees

1. MFA Graduate Exhibition and catalogue: \$260
2. MFA Final Review (charged only to students not enrolled in classes): \$260

Tuition Payment Deadlines

New and Continuing Degree-seeking Students Who Register Early

Tuition is due in full by the first day of the session unless tuition is fully covered by financial aid or an approved payment plan.

Non-degree students:

Tuition is due in full at the time of registration. Payment may be made in the Student Accounts Office by cash, check, or credit card. Tuition for any class that is scheduled outside the first day of the regular semester session (i.e., travel classes) will be due according to specified due dates.

Study/Travel Payment Policies

Payment Deadlines

Course fees are charged to a student's account at the time of registration and are due in full by the date prescribed on the individual program's literature. All fees must be paid before departure.

Refund Policy

All deposits are nonrefundable. Other than for medical or SFAI academic dismissal reasons, fees for study/travel courses are nonrefundable.

Tuition Payment Plans

SFAI offers four alternative options for payment of tuition charges: a full payment option that requires one payment after financial aid has been deducted or three monthly payment options that divide tuition, after all financial aid has been deducted, into monthly installments per semester. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled in fewer than six units per semester must pay in full at registration. Students must choose a payment option upon registration. Tuition payments can be made by cash, check, credit card, or bank draft payable to "San Francisco Art Institute." A \$50 fee will be charged for all returned checks. VISA, MasterCard, and American Express will be accepted for payment. Monthly payments may also be charged to VISA, MasterCard, and American Express by installment-plan participants and will be automatically charged on the first of each month.

Monthly Payment Plans for Single Semester Enrollment

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option A/D

Five monthly payments per semester, beginning July 1 for the fall semester and December 1 for the spring semester, plus a \$25 administrative fee.

Monthly Payment Option B/E

Four monthly payments per semester beginning August 1 for the fall semester and January 1 for the the spring semester, plus a \$25 administrative fee.

Monthly Payment Option C/F

Three monthly payments per semester beginning September 1 for the fall semester and February 1 for the spring semester, plus a \$25 administrative fee.

Other Information

Interest shall be charged on the outstanding balance at a per annum rate of 18%. All payments are due on the first of each month. Late fees of \$25 per month will be charged for all delinquent payments received after the 15th of the month. Students may enroll in a monthly tuition payment plan for a single \$25 nonrefundable administrative fee. SFAI does not carry outstanding balances from one semester to another. If there is an overdue balance on tuition payments for the current

semester at the time of early registration for the following semester, the student will not be permitted to register until the due balance has been paid. Students with overdue books from the library will be charged for the replacement cost of the book(s). Unpaid lost-book charges will constitute an unpaid overdue balance and registration may be cancelled and transcripts withheld for nonpayment.

Refund Policy

Dropped Classes by Degree and Non-degree Students

Tuition refunds for dropped classes, excluding intensive classes, are given only during the add/drop period in the first two weeks of the semester for regularly scheduled classes, or during the stated add/drop period for courses that occur outside the regular schedule for the semester. No refund is given for withdrawals after the end of the add/drop period.

Complete Withdrawals by Degree and Non-degree Students

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a leave of absence is based on the date the withdrawal is filed in writing with the Office of Registration and Records. Responsibility for filing such notice rests entirely with the student.

Withdrawing students must obtain a request-for-withdrawal or leave-of-absence form from the Office of Registration and Records and follow SFAI's withdrawal procedures. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term. The number of days in a term is equal to the calendar days in the term minus any scheduled break in classes of five or more days.

If a BFA student has completed 14 days in a 110 day term, the percentage of the term completed—14/110 rounded to the nearest tenth—is 12.7%. Since full tuition charged at the beginning of the term is \$15,440, tuition liability (rounded to nearest dollar) is \$15,440 x 12.7%, which equals \$1,961.

Financial Aid Recipients

The Higher Education Act Amendments of 1998 require SFAI and the withdrawing student to return any unearned federal aid funds (grants or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed request-for-withdrawal or leave-of-absence form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility.

Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges and who then subsequently drop classes may be required to repay some or all of the refund back to SFAI. It is strongly advised that financial-aid recipients considering a reduction in course load consult the Financial Aid Office before dropping classes.

Canceled Classes

SFAI will provide full tuition refunds and any related fees, if applicable, for classes that are canceled.

ACADEMIC POLICY

Concurrent Registration

If you plan to enroll concurrently with accredited Bay Area colleges and universities or other institutions, written course approval must be obtained, prior to your registration with the other institution, from the Academic Affairs Office and the Office of Registration and Records in order to ensure transferability. Courses may not be applied to degree requirements and electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat-tuition rate, or immigration status. Concurrent registration may not be used at all during undergraduate degree residency of 60 semester units. Note: students on leave must also have written course approval prior to registration at other institutions; please consult the Office of Registration and Records for details.

College Credit Units and Transcripts For Degree Courses

Credit is offered as the semester unit. Undergraduate courses are numbered 000–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate level courses are available only to students admitted to SFAI's graduate programs. If an official transcript is required, please complete a Request for an Official Transcript form available in the Office of Registration and Records or on the SFAI website at For Current Students/Registration and Records/Request a Transcript.

Policy Statement

All students are urged to read the general regulations found both in this course schedule and in the current student handbook: PDFs of both publications can be found at www.sfai.edu at For Current Students. Lack of familiarity with sections pertaining to any issues in question does not excuse students from the obligation to follow the policies and procedures therein set out. Although every effort has been made to ensure that both this course schedule and the current student handbook are as accurate as possible (please check for addenda to the course schedule at www.sfai.edu/courseschedule), students are advised that the information contained in them is subject to change or correction. SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

Changes and Additions to the Course Schedule

Many courses have additional information in the form of syllabi or course outlines, reading lists, and anthologies. Although SFAI will attempt in good faith to offer the courses as listed in this course schedule, SFAI reserves the right to cancel any class because minimum enrollment has not been met, to change instructor(s), and to change the time or place of any course offering.

Nondiscrimination Policy

SFAI expressly prohibits discrimination and harassment based on gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or on any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to "Chief Operating Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133" or to "Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202."

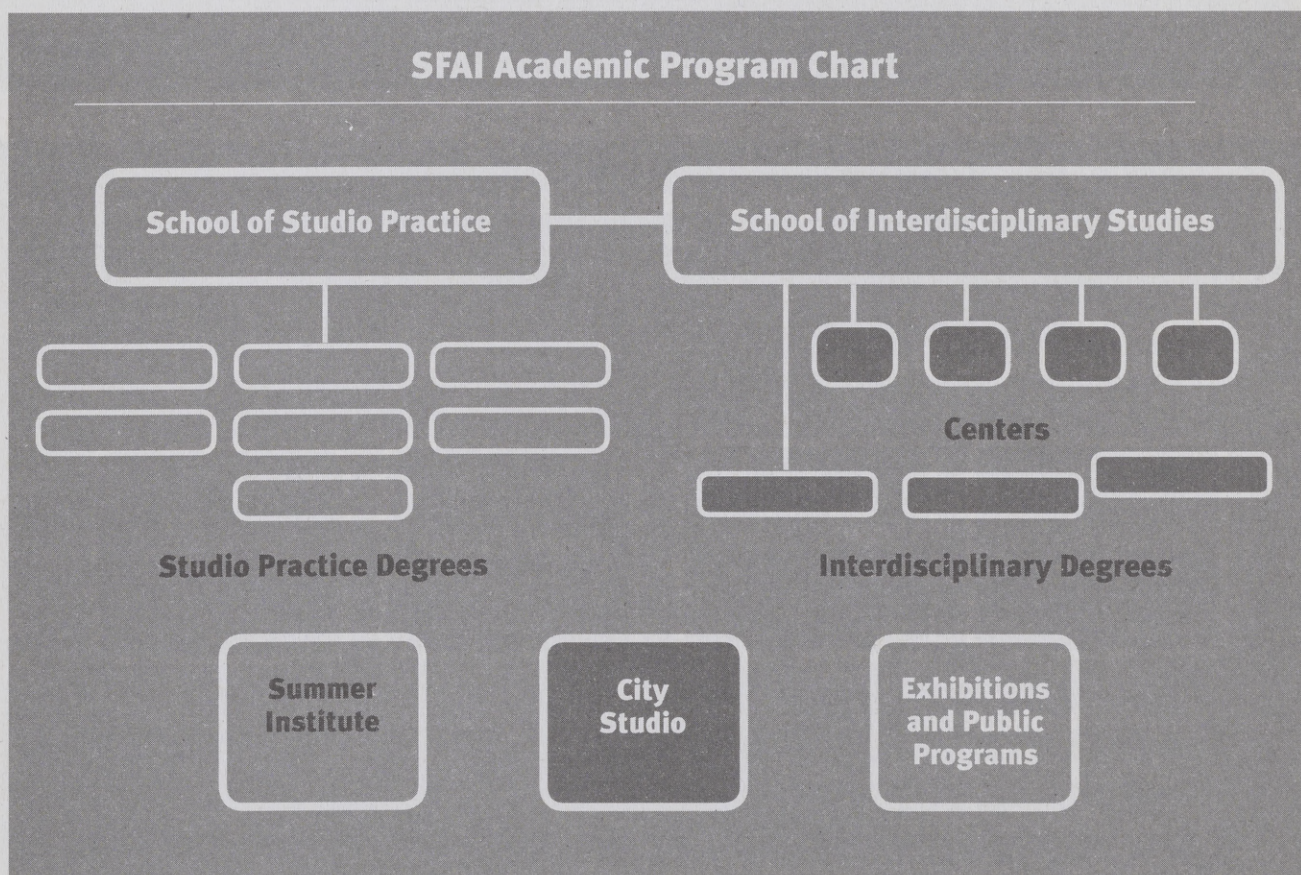
Students with documented learning disabilities requiring specific accommodations in degree courses should contact the undergraduate academic advisor or the dean of Graduate Studies prior to registration. Qualified disabled students who require special accommodation in order to participate in SFAI's degree or certificate programs should should address their requests to the associate vice president of Student Affairs ("Associate Vice President of Student Affairs, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA, 94133") at least ninety days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the associate vice president of Student Affairs as far in advance of the date of entry as possible so that necessary accommodations can be made.

ACADEMIC STRUCTURE

The academic structure at SFAI is built upon the twin pillars of SFAI's academic initiative: (1) the School of Studio Practice, encompassing the departments of Design and Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture/Ceramics; and (2) the School of Interdisciplinary Studies, offering degree programs in History and Theory of Contemporary Art, Urban Studies, and Exhibition and Museum Studies. An integral additional component of this curriculum is the visiting artists and scholars who bring cutting-edge ideas, technologies, and visual art not only to SFAI but to the wider Bay Area. It is vital to SFAI's academic structure to provide artists with the opportunity to create new work by utilizing the resources of the institution and to directly engage with students and the public through formal and informal activities planned during an intensive residency. An array of projects, exhibitions, public lectures, panels, and symposia bring to the campus a broad spectrum of artists, historians, curators, critics, and writers whose diverse aesthetic viewpoints and ideas enrich the educational experience of SFAI's students.

The academic structure does not so much separate discourse from practice as intensify the interrelationship of the histories, theories, and practices of contemporary art and culture. The coalescence of the School of Studio Practice and the School of Interdisciplinary Studies is nurtured by SFAI's distinguished faculty and sustained by a long tradition of experimental studio practice and interdisciplinary discourse. Taken together, the two schools comprise a curricular matrix through which students are inspired to develop unique approaches to art making.

Students are called upon to navigate not only vertically within their chosen majors or programs, but also horizontally across the entire academic platform. In short, regardless of their programs of study, students must take courses in each of the two schools in order to complete their degree requirements.



Programs of Study

School of Studio Practice

- Bachelor of Fine Arts
- Post-Baccalaureate
- Master of Fine Arts

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture/Ceramics

School of Interdisciplinary Studies

- Bachelor of Arts
- Master of Arts

Exhibition and Museum Studies

History and Theory of Contemporary Art

Urban Studies

Organization of Centers

School of Interdisciplinary Studies

Art and Science

Media Culture

Public Practice

Word, Text,
and Image

- Ongoing Research
- Artists and Scholars in Residence
- Colloquia and Symposia
- Fellowships (including Postdoctoral Fellowships)

THE SCHOOL OF STUDIO PRACTICE

SFAI's School of Studio Practice concentrates on developing the artist's vision through studio experiments and is based on the belief that artists are an essential part of society. Dedicated to rigorous and innovative forms of art making, the School of Studio Practice is comprised of seven of SFAI's most historically distinguished departments:

- Design and Technology
- Film
- New Genres
- Painting
- Photography
- Printmaking
- Sculpture/Ceramics

The School of Studio Practice offers the following degrees and certificate:

- Bachelor of Fine Arts
- Master of Fine Arts
- Post-Baccalaureate Certificate

THE SCHOOL OF INTERDISCIPLINARY STUDIES

Motivated by the premise that critical thinking and writing, informed by an in-depth understanding of theory and practice, are essential for engaging contemporary global society, the School of Interdisciplinary Studies promotes and sustains the role of research and other forms of knowledge production at SFAI (including art history, critical theory, English, humanities, mathematics, natural science, social science, writing, and urban studies). Additionally, it houses SFAI's four centers for interdisciplinary study: Art and Science; Media Culture; Public Practice; and Word, Text, and Image. The School of Interdisciplinary Studies offers three areas of study:

- Exhibition and Museum Studies
- History and Theory of Contemporary Art
- Urban Studies

The School of Interdisciplinary Studies offers the following degrees:

- Bachelor of Arts
 - History and Theory of Contemporary Art
 - Urban Studies

- Master of Arts
 - Exhibition and Museum Studies
 - History and Theory of Contemporary Art
 - Urban Studies

THE CENTERS FOR INTERDISCIPLINARY STUDY

The four centers aligned under the School of Interdisciplinary Studies are exclusively teaching and research centers that support all degree programs at SFAI. They do not function as departments; instead, their goal is to produce seminars, projects, symposia, exhibitions, and lectures in and by means of which theory and practice are constantly intermixed.

- Art and Science
- Media Culture
- Public Practice
- Word, Text, and Image

UNDERGRADUATE AND GRADUATE DEGREE PROGRAMS

School of Interdisciplinary Studies

Exhibition and Museum Studies (MA)

The Master of Arts in Exhibition and Museum Studies at SFAI is founded on the belief that exhibitions and museums are both historical objects and subjects. The relationship of exhibitions and museums to contemporary culture is best understood through advanced and rigorous engagement with this twofold history. SFAI's program provides students with a grounded understanding of the history and roles of the institutions of modernity—museums, historical societies, archives, libraries, architectural commissions—in contemporary culture, the economy of the artworld, and the politics which affect it. Thus, by means of seminars, colloquia, symposia, and independent study, the Exhibition and Museum Studies program grounds its research and critical analysis in organizations, agencies, museums, galleries, departments of culture, libraries, archives, and private collections. A critical component of the program is the student's acquisition and application of research methodologies through a series of analytical seminars in which the student reads widely and generates critical responses in writing. Modes of visual investigation are presented through visits to galleries, museums, exhibitions, and collections. The program of study addresses broad areas of interest such as curatorial models, exhibition systems and concepts, institutional mediation, and education. It pays special attention to historical preservation, heritage management, the ethics of trade in antiquities, and the problematics of crosscultural and crossdisciplinary curating—problematics often encountered when the works in question are understood as primarily ethnographic, anthropological, or archaeological. Students will examine the role of the museum in the public sphere, its relationship to civil society, and the frustration of its civic identity as a public trust by private enterprise.

History and Theory of Contemporary Art (BA, MA)

SFAI's program in History and Theory of Contemporary Art offers a challenging scheme of study that explores the intellectual and artistic processes that have prompted a number of recent critical developments. The program's curriculum addresses complex issues such as the dismantling of the hierarchies of artistic mediums initiated by the historical avant-gardes, the globalization of culture, the intersection of Western and non-Western modernity, the role of technology in art making, and the question of authorship in the practice of contemporary art. Working with artists, historians, theorists, curators, practitioners, and thinkers from such diverse disciplines as anthropology, cultural geography, political science, media studies, and many others, students are guided through seminars, research and writing tutorials, colloquia, travel study, internships, and directed study to the end both of focusing on particular areas of contemporary art and culture and of generating a final research thesis.

Urban Studies (BA, MA)

In order to create a unique platform for learning and social engagement, the Urban Studies program integrates courses and resources from both the School of Studio Practice and the School of Interdisciplinary Studies—making Urban Studies at SFAI one of the most original and exciting programs in the country. By bringing the critical tools available in our exceptional studio programs (Design and Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture/Ceramics) together both with those in theoretical and historical studies available through our Centers for Interdisciplinary Study (Art and Science; Media Culture; Public Practice; and Word, Text, and Image) and with City Studio (our community education, training, and outreach projects), the Urban Studies program ensures that students will be thoroughly grounded in both studio-derived and research-based methodologies. This allows for an in-depth study of urban forms, habitat, and habitus. From professionals, practitioners, theorists, and historians, students learn different approaches to studying and acting upon the dynamically changing outlines of the urban fabric. Students address the intersection between microcommunities (neighborhoods, ethnic enclaves, migration, etc.) and macrocommunities (suburbia and metropolitan complexes), along with networks of social, ethnographic, and economic interaction such as shopping, tourism, parades, festivals, and street fairs. The broad vision of the program allows students to design their own course of study and research.

UNDERGRADUATE CURRICULUM AND DEGREE PROGRAM REQUIREMENTS

BFA

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture/Ceramics

BA

History and Theory of Contemporary Art
Urban Studies

Contemporary Practice: The Interdisciplinary Foundation

Contemporary Practice, the first year program, involves students with questions that lead toward their individual creative voices. How does raw experience translate into expressive form? How can imagination connect with analysis to deepen meaning? What are your strengths and productive weaknesses? What historical narratives nourish creative work? Who is the audience for your work? How can you engage with society beyond the borders of art?

To introduce these germinal questions, the program integrates studio and liberal arts courses within a culture of creativity and critique. Encompassing perception, production, analysis, communication, and reflection, the foundation sequence initiates students into the profound investigations that produce knowledge and culture.

In their first semester, entering students enroll in the Contemporary Practice: Making and Meaning. This course engages students from the BFA and BA programs in a collective exploration of the creative process, the urban environment, and significant methodologies and histories. They experience firsthand the range of learning options afforded by the school and urban environment, building a base for further study.

Second semester students enroll in the Contemporary Practice Seminar: Seeing and Cognition. This seminar addresses the interchange between individual awareness and the environment as mediated through vision. Through readings, discussion, and drawing, students develop their facility with the language of critique and their ability to think visually. All students, both BFA and BA, present work for discussion, exercising capacities for observation, description, and analysis that will enrich their practice. Entering students are strongly encouraged to enroll concurrently in Art History A, Writing, and a studio or liberal arts elective of their choice to benefit fully from the program.

Contemporary Practice: Making and Meaning

Contemporary Practice plunges students into intensive, structured explorations of ideas, media, and places. Interacting with a rich menu of choices and projects, students begin to define their creative or scholarly interests. On-campus sessions are structured as seminars/charrettes. In the first part of the session, students encounter historical and theoretical material related to the day's topic. They then move into charrette groups for technique demonstrations and studio work in visual art, writing, sound, or other media. Work is presented at the close of the session.

Following the initial orientation sessions, students select the media they wish to explore for each project. For example, a student interested in photography may sign up for a charrette group using photograms to make portraits. A student in art history and theory might approach the question of portraiture as part of a group writing scripts for a podcast portrait.

The course also includes off-campus sessions introducing students to the resources of the urban environment and the creative study of urban space.

Contemporary Practice Seminar: Seeing and Cognition

This seminar investigates the complex feedback loop connecting brain, body, and environment as made visible in the practice of drawing. The emphasis is on drawing as a mode of thought embedded within, and creating, cultural context—marks such as traffic signs and explanatory sketches are included on the continuum of meaningful drawings, along with the marks designated “art.” From the moment humans open their eyes, they interpret and respond to the world through a process called “vision.” This process is active and formative, shaping human experience at all levels. Visual/conceptual experiences such as “figure and ground”—which have cultural application in literature, film, biology, and physics as well as in art—are illuminated and focused through the contextual study of drawing. The skills in observation, description, and analysis this study develops are then applied to the discussion of student work. Both BFA and BA students present work for critique as the group translates the ideas studied into individual and specific commentary.

Off-campus Study Requirement

All undergraduate students are required to complete six units of off-campus study towards their degree. These units may be taken at any time between a student's sophomore and senior years. Courses that count for off-campus study may satisfy studio, liberal arts, or art history degree requirements. The following are examples of course types that will satisfy the requirement.

Every semester each of a selection of regularly offered courses has a significant off-campus component; in these courses, class content is explored through a series of seminars, meetings, and visits to locations in the city and beyond. Look for the notice at the end of the course description.

For Fall 2009, the following courses fulfill three units of the six-unit off-campus study requirement:

IN-396-01—Internship

PH-202-01—Nevada Plus

PR-302-01—Digital Technology and Contemporary Practice

US-296-01—City as Studio Practicum

Directed Study

Directed study provides students with the possibility of realizing studio practice outside the institutional setting and outside of the city, state, or country.

Study Travel

Study/travel is offered during the summer and winter sessions to a variety of places in the United States and abroad. Through a combination of travel and formal classes, study/travel immerses a student in the history and culture of a particular place. Study/travel ranges in duration, the minimum being two weeks.

Internships

Internships are an opportunity for students to develop an extended relationship with a group, nonprofit, or business. The goal is for students to experience the broader world of work, career, and community.

International Exchange

International exchange programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. All tuition payments are made to SFAI, and all credits are fully transferable to the undergraduate program.

SFAI has established exchange programs with the following international schools:

Akademie Výtvarných Umění (Prague, Czech Republic)
Bezalel Academy of Arts and Design (Jerusalem, Israel)
Chelsea College of Art and Design (London, England)
Ecole Nationale Supérieure des Beaux-Arts (Paris, France)
Glasgow School of Art (Glasgow, Scotland)
Gerrit Rietveld Academie (Amsterdam, Holland)
Valand School of Fine Arts (Goteborg, Sweden)

AICAD Mobility Program

The AICAD Mobility program offers undergraduate students an opportunity to participate in a one-semester exchange program at another US or Canadian art school. The program is sponsored by the Association of Independent Colleges of Art and Design. A complete list of participating schools is available in the Student Affairs Office.

For Fall 2009, the following courses fulfill the Studies in Global Cultures requirement:

ARTH-232-01—Modern and Contemporary Arts of Africa and the African Diaspora

CS-222-01—History of Jazz

CS-290-01—Interdisciplinary Research Colloquium

CS-301-01—Critical Theory B: Towards Other Knowledge

HUMN-200-02 (Humanities Core A)—Encountering the Other through Love and War

HUMN-200-03 (Humanities Core A)—Witchcraft, Oracles, and Magic

Undergraduate Liberal Arts Requirements

Three-year Core Course Sequence

The liberal arts requirement offers students grounding in the humanities and the social and natural sciences. It is founded on the premise that reading and writing are the principal means of engaging and understanding the world around us.

A three-year sequence of core courses anchors the liberal arts requirements:

Year 1—ENGL-100 and -101 (followed by the submission of a Writing Portfolio)

Transfer students who receive SFAI transfer credit for ENGL-100 and -101 may be required to fulfill a Continued Practices of Writing requirement (ENGL-102) based on the score of their Writing Placement Exam (see below). These students are not currently required to submit a portfolio upon completing Continued Practices of Writing.

Year 2—HUMN-200 and HUMN-201 (Humanities Core A and Humanities Core B)

Year 3—CS-300 and CS-301 (Critical Theory A and B)

The sequence of courses emphasizing critical thinking, reading, and writing allows a student to arrive at a more complex understanding and experience of his or her practice in light of literature, history, philosophy, criticism, and art history.

The Writing Program

The Writing Program (the first year of the curriculum) is the foundation of a student's progression through the School of Interdisciplinary Studies. Writing courses are designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of writing program classes allows for close contact with faculty and substantial feedback on writing in progress.

Placement

Based on applicable transfer credit and the results of the Writing Placement Exam (WPE) administered at new-student orientation, students are required successfully to complete the Writing Program as stated in their placement letter. All placements are final, and students will be notified by letter of the requirements they must complete following the faculty assessment of the WPE.

There are four paths to completing the Writing Program sequence:

Entering Freshmen and Transfer Students without Any

Composition A Credit

ENGL-095—Seeing and Writing (this course may be required based on WPE score)

ENGL-100—Investigation and Writing

ENGL-101—Nonfiction Writing

Transfer Students with Composition A Credit

ENGL-100—Investigation and Writing

ENGL-101—Nonfiction Writing

Transfer Students with Composition A and Composition B Credit

ENGL-102—Continuing Practices of Writing

Second-degree Candidates

The successful completion of the Writing Program is required for subsequent enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses. Second-degree candidates may submit a Writing Portfolio in lieu of taking the Writing Placement Exam to determine their placement in the Writing Program.

Liberal Arts Courses

ENGL-095—Seeing and Writing

A noncredit course to be followed by Investigation and Writing and then by Nonfiction Writing.

ENGL-100—Investigation and Writing

Focused on development in writing, analytical thinking, reading, and discussion skills. To be followed by Nonfiction Writing.

ENGL-101—Nonfiction Writing

Focused development in writing with an emphasis on analysis, culminating in the submission of a passing Writing Portfolio. Nonfiction Writing students who do not pass the Writing Portfolio may not enroll in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses.

ENGL-102—Continuing Practices of Writing

Students with composition transfer credit may be required to enroll in Continuing Practices of Writing based on their Writing Placement

Exam score. If so placed, this course is a graduation requirement and a prerequisite for enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses. Continuing Practices of Writing is a credit course and can be used to meet a studio elective or liberal arts elective requirement.

HUMN-200—Humanities Core A

Historical survey of the Near East, Africa, and Southern Europe from antiquity to the Renaissance. Successful completion of SFAI's Writing Program is a prerequisite for Humanities Core A: The World before 1500 (formerly called Western Civilization A). Humanities Core A: The World before 1500 is a prerequisite for enrollment in Humanities Core B: Origins of the Modern World (HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses.

HUMN-201—Humanities Core B

development of the European avant-garde in the nineteenth century. Humanities Core A (HUMN-200) is a prerequisite for enrollment in Humanities Core B. Humanities Core B is a prerequisite for enrollment in Critical Theory A and B (CS-300 and CS-301) courses.

Not all courses in the humanities are accepted for transfer credit in satisfaction of the Humanities Core requirement. Generally speaking, only courses in "Western Civilization" or its equivalent will be eligible for transfer credit. Final determination of transferable courses rests with the Office of Registration and Records.

Mathematics

A college-level mathematics course designed to advance basic competency.

Science

A science course covering the theory and history of such topics as astronomy, biology, and physics.

Social Science

A focused examination of social systems such as psychology, history, and political science.

Studies in Global Culture

Coursework that concentrates on the contributions of diverse cultures—specifically, ethnicities, genders, and sexual orientations not focused upon in the standard Western/European curriculum.

Liberal Arts Elective

Any liberal arts class.

CS-300—Critical Theory A

Twentieth-century cultural history and theory (formerly called Methodologies of Modernism A). Completion of Humanities Core A and B (HUMN-200 and HUMN-201) and the Writing Program (ENGL-100 and ENGL-101, or ENGL-102) is required for this course. This course is an SFAI residency requirement—not accepted in transfer.

CS-301—Critical Theory B

Special topics in twentieth-century cultural history and theory. Completion of Humanities Core A and B (HUMN-200 and HUMN-201), the Writing Program (ENGL-100 and ENGL-101, or ENGL-102), and Critical Theory A (CS-300) is required for this course. This course is an SFAI residency requirement—not accepted in transfer.

Art History Requirements

Global Art History

A course focused upon varied aspects of art history from prehistory to the Middle Ages.

Modernism and Modernity

A course focused upon varied aspects of art history from the Renaissance to the mid-twentieth century.

Contemporary Art Now

A course focused upon contemporary art in North America and Europe from the 1950s until the present.

Art History Elective

Any undergraduate art history course.

History of the Major

A course focused on the history of the medium.

Bachelor of Fine Arts

Total units required for BFA degree = 120

Maximum units accepted in transfer = 60

No more than 24 units may be transferred into liberal arts and art history combined. No more than 12 units of major studio accepted as transfer credit. Up to 24 units may be transferred into elective studio. All entering students are required to take a Writing Placement Examination upon matriculating.

All BFA students must complete the following liberal arts requirements for their degree:

Liberal Arts

| | |
|----------------------------|----------|
| Requirements | 33 units |
| Investigation and Writing* | 3 units |
| Nonfiction Writing* | 3 units |
| Humanities Core A | 3 units |
| Humanities Core B | 3 units |
| Science | 3 units |
| Mathematics | 3 units |
| Social Science | 3 units |
| Studies in Global Culture | 3 units |
| Elective | 3 units |
| Critical Theory At | 3 units |
| Critical Theory B† | 3 units |

*Writing Placement Examination required upon matriculation.

†Must be taken at SFAI.

For Fall 2009, the following courses fulfill the Studies in Global Cultures requirement:

ARTH-232-01—Modern and Contemporary Arts of Africa and the African Diaspora

CS-222-01—History of Jazz

CS-290-01—Interdisciplinary Research Colloquium

CS-301-01—Critical Theory B: Towards Other Knowledge

HUMN-200-02 (Humanities Core A)—Encountering the Other through Love and War

HUMN-200-03 (Humanities Core A)—Witchcraft, Oracles, and Magic

Design and Technology Major

| | |
|-------------------------------------|-------------------------------|
| Liberal Arts Requirements | 33 units (<i>see above</i>) |
| Studio Requirements | 72 units |
| Contemporary Practice | 6 units |
| Frameworks of Design and Technology | 3 units |
| Introduction to Activating Objects | 3 units |
| Distribution I | 3 units |
| Video Distribution | 3 units |
| Distribution II | 6 units |
| Design and Technology Electives | 15 units |
| Senior Review Seminar | 3 units |
| Electives in any studio discipline | 30 units |

Courses that fulfill the distribution requirement are indicated each semester in the course descriptions.

| | |
|------------------------------|-----------|
| Art History Requirements | 15 units |
| Global Art History | 3 units |
| Modernism and Modernity | 3 units |
| Contemporary Art Now | 3 units |
| Art History: Reproducibility | 3 units |
| Art History Elective | 3 units |
| Total | 120 units |

Film Major

| | |
|---|----------------------|
| Liberal Arts Requirements | 33 units (see above) |
| Studio Requirements | 72 units |
| Contemporary Practice | 6 units |
| Introduction to Film | 3 units |
| History of Film or Special Topics in Film History | 3 units |
| Distribution I | 9 units |
| Advanced Film | 3 units |
| Film Electives | 15 units |
| Senior Review Seminar | 3 units |
| Electives in any studio discipline | 30 units |

Courses that fulfill the distribution requirement are indicated each semester in the course descriptions.

| | |
|--------------------------|-----------|
| Art History Requirements | 15 units |
| Global Art History | 3 units |
| Modernism and Modernity | 3 units |
| Contemporary Art Now | 3 units |
| History of Film | 3 units |
| Art History Elective | 3 units |
| Total | 120 units |

New Genres Major

| | |
|------------------------------------|----------------------|
| Liberal Arts Requirements | 33 units (see above) |
| Studio Requirements | 72 units |
| Contemporary Practice | 6 units |
| New Genres I | 3 units |
| Issues and Contemporary Artists | 3 units |
| New Genres II | 3 units |
| Installation/Distribution | 3 units |
| Video/Distribution | 3 units |
| Performance Document: Photoworks | 3 units |
| New Genres Electives | 15 units |
| Senior Review Seminar | 3 units |
| Electives in any studio discipline | 30 units |

Courses that fulfill the distribution requirement are indicated each semester in the course schedule.

| | |
|--------------------------|-----------|
| Art History Requirements | 15 Units |
| Global Art History | 3 Units |
| Modernism and Modernity | 3 Units |
| Contemporary Art Now | 3 Units |
| History of New Genres | 3 Units |
| Art History Elective | 3 Units |
| Total | 120 Units |

Painting Major

| | |
|------------------------------------|----------------------|
| Liberal Arts Requirements | 33 units (see above) |
| Studio Requirements | 72 units |
| Contemporary Practice | 6 units |
| Drawing I | 3 units |
| Beginning Painting | 3 units |
| Drawing Electives | 9 units |
| Painting Electives | 18 units |
| Senior Review Seminar | 3 units |
| Electives in any studio discipline | 30 units |
| Art History Requirements | 15 units |
| Global Art History | 3 units |
| Modernism and Modernity | 3 units |
| Contemporary Art Now | 3 units |
| Art History Electives | 6 units |
| Total | 120 units |

Photography Major

| | |
|------------------------------------|----------------------|
| Liberal Arts Requirements | 33 units (see above) |
| Studio Requirements | 72 units |
| Contemporary Practice | 6 units |
| Photography I | 3 units |
| Understanding Photography | 3 units |
| Technical Electives | 6 units |
| Digital Photography I | 3 units |
| Digital Photography II | 3 units |
| Conceptual Electives | 6 units |
| History of Photography II | 3 units |
| Photography Electives | 6 units |
| Senior Review Seminar | 3 units |
| Electives in any studio discipline | 30 units |
| Art History Requirements | 15 units |
| Global Art History | 3 units |
| Modernism and Modernity | 3 units |
| Contemporary Art Now | 3 units |
| History of Photography I | 3 units |
| Art History Elective | 3 units |
| Total | 120 units |

Printmaking Major

| | |
|---------------------------|----------------------|
| Liberal Arts Requirements | 33 units (see above) |
| Studio Requirements | 72 units |
| Contemporary Practice | 6 units |
| Printmaking I | 3 units |
| Drawing I | 3 units |
| Intermediate Printmaking | 6 units |
| Advanced Printmaking | 3 units |

| | |
|------------------------------------|------------------|
| Printmaking Electives | 18 units |
| Senior Review Seminar | 3 units |
| Electives in any studio discipline | 30 units |
| Art History Requirements | 15 units |
| Global Art History | 3 units |
| Modernism and Modernity | 3 units |
| Contemporary Art Now | 3 units |
| History of Printmaking | 3 units |
| Art History Elective | 3 units |
| Total | 120 units |

Sculpture/Ceramics Major

| | |
|--|-----------------------------|
| Liberal Arts Requirements | 33 units (see above) |
| Studio Requirements | 72 Units |
| Contemporary Practice | 6 Units |
| Beginning Sculpture | 6 Units |
| Drawing | 3 Units |
| Intermediate Sculpture | 6 Units |
| Advanced Sculpture | 6 Units |
| Sculpture Electives | 9 Units |
| Interdisciplinary or New Genres Elective | 3 Units |
| Senior Review Seminar | 3 Units |
| Electives in any studio discipline | 30 Units |
| Art History Requirements | 15 Units |
| Global Art History | 3 Units |
| Modernism and Modernity | 3 Units |
| Contemporary Art Now | 3 Units |
| History of Sculpture | 3 Units |
| Art History Elective | 3 Units |
| Total | 120 Units |

Bachelor of Arts

Total units required for BA degree = 120

Maximum units accepted in transfer = 60

BA—History and Theory of Contemporary Art

No more than 24 units may be transferred into studio and general electives combined. No more than 27 units of liberal arts accepted in transfer. No more than 9 units of art history accepted in transfer.

BA—Urban Studies

No more than 36 units may be transferred into liberal arts, art history, and urban studies combined. No more than 24 units may be transferred into studio and general electives combined. All entering students are required to take a Writing Placement Examination upon matriculating.

All BA students must complete the following liberal arts requirements for their degree:

Liberal Arts

| | |
|----------------------------|-----------------|
| Requirements | 33 units |
| Investigation and Writing* | 3 units |
| Nonfiction Writing* | 3 units |
| Humanities Core A | 3 units |
| Humanities Core B | 3 units |
| Science | 3 units |
| Mathematics | 3 units |
| Social Science | 3 units |
| Studies in Global Culture | 3 units |
| Elective | 3 units |
| Critical Theory At | 3 units |
| Critical Theory B† | 3 units |

*Writing Placement Examination required upon matriculation.

†Must be taken at SFAL.

For Fall 2009, the following courses fulfill the Studies in Global Cultures requirement:

ARTH-232-01—Modern and Contemporary Arts of Africa and the African Diaspora

CS-222-01—History of Jazz

CS-290-01—Interdisciplinary Research Colloquium

CS-301-01—Critical Theory B: Towards Other Knowledge

HUMN-200-02 (Humanities Core A)—Encountering the Other through Love and War

HUMN-200-03 (Humanities Core A)—Witchcraft, Oracles, and Magic

History and Theory of Contemporary Art Major

| | |
|--|-----------------------------|
| Liberal Arts Requirements | 33 units (see above) |
| Art History, Theory, and Criticism Requirements | 54 units |
| Global Art History | 3 units |
| Modernity and Modernism | 3 units |
| Contemporary Art Now | 3 units |
| Contemporary Artists Seminar | 6 units |
| Art History Electives | 18 units |
| Critical Studies Electives | 15 units |
| Interdisciplinary Research Colloquium | 3 units |
| Thesis Colloquium | 3 units |

| | |
|------------------------------------|------------------|
| Studio Requirements | 15 units |
| Contemporary Practice | 6 units |
| Electives in any studio discipline | 9 units |
| General Electives | 18 units |
| Total | 120 units |

Urban Studies Major

| | |
|---------------------------------------|-------------------------------|
| Liberal Arts Requirements | 33 units (<i>see above</i>) |
| Urban Studies Requirements | 54 units |
| Global Art History | 3 units |
| Modernity and Modernism | 3 units |
| Contemporary Art Now | 3 units |
| Contemporary Artists Seminar | 3 units |
| Media and Cultural Geography | 3 units |
| Urban Theory | 3 units |
| Critical Studies Electives | 9 units |
| City Studio Practicum | 3 units |
| Urban Studies Electives | 18 units |
| Interdisciplinary Research Colloquium | 3 units |
| Thesis Colloquium | 3 units |
| Studio Requirements | 24 units |
| Contemporary Practice | 6 units |
| Electives in any studio discipline | 18 units |
| General Electives | 9 units |
| Total | 120 Units |

Optional: the Undergraduate Research Apprenticeship is a competitive program in which students work as research assistants for specific faculty projects, gaining valuable experience through a mentoring relationship with one of SFAI's many renowned artists and scholars (3–6 units).

GRADUATE CURRICULUM AND DEGREE PROGRAM REQUIREMENTS

MFA (full-time and low-residency) and Post-Baccalaureate (PB) Certificate:

Design and Technology
Film
New Genres
Painting
Photography
Printmaking
Sculpture/Ceramics

MA

Exhibition and Museum Studies
History and Theory of Contemporary Art
Urban Studies

Full-time MFA Requirements and Guidelines

The MFA program is intended to be a full-time, four-semester program of study. All MFA students are subject to the following policies:

—MFA students have a maximum of three years to complete the degree. This includes time off for a leave of absence.

—MFA students must enroll in at least three credits of Graduate Tutorial per semester.

—No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the dean of Graduate Studies.

—No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the dean of Graduate Studies.

—Full-time status is achieved by enrolling in 12-credit hours during the Fall and Spring semesters. Part-time MFA students should discuss their academic plan with the dean of Graduate Studies. To complete the program in two years, students need 15 units each semester.

—MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Graduate Exhibition.

—Prerequisites: All students must enter the MFA Program with six units of art history: three units of modern or contemporary history/theory and three additional art history units. If needed, students may be requested to fulfill these prerequisites within their first year of MFA study at SFAI. These prerequisite art history credits will count towards a student's elective credit.

—Teaching Assistant Stipends: graduate students who wish to be teaching assistants in the third or fourth semester of their graduate programs may apply prior to priority registration for the term in which they wish to TA. All teaching assistantships are limited to regularly scheduled on-campus

courses and carry no academic credit. All selected students will be eligible for TA stipends.

—MFA Graduate Exhibition: graduate students must register for the MFA Graduate Exhibition in their final semester. All graduating students must register for the Spring MFA Graduate Exhibition and pay an MFA Graduate Exhibition fee of \$260. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semesters, for example, fall MFA catalogue preparation meetings (dates, times, and rooms to be announced).

—The Graduate Lecture Series is required for all first-year MFA students.

Low-residency MFA Program

Designed for working artists, teachers, and other art professionals, the Low-residency MFA curriculum broadens and advances the conceptual, critical, historical, and practical knowledge needed to develop and sustain an active contemporary studio practice. It features a flexible schedule that permits participants to study with SFAI resident and visiting faculty for three or four summers. Students in the three-year program enroll in 20 units per year; students in the four-year program enroll in 15 units per year, for a total of 60 units.

MFA and PB Studio Space

The studios at the SFAI Graduate Center provide workspace for both the MFA and PB certificate programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (e.g., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students to whom space is allocated space may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine credits to be eligible for a studio. Students on a leave of absence are not eligible for studios. Students returning from a leave of absence are responsible for contacting the studio manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are open eight hours a day, Monday through Friday, and on weekends. AV checkout is open 10:00am to 6:00pm, and the wood shop is open from 12noon to 6:00pm. These areas are closed on all holidays and scheduled periods of maintenance.

Master of Fine Arts (Full-time)

| | |
|---------------------------|----------|
| Graduate Tutorial | 12 units |
| Graduate Critique Seminar | 12 units |
| Electives | 21 units |
| Art History | 9 units |
| Critical Studies | 6 units |
| Graduate Lecture Series | 0 units |
| Intermediate Review | 0 units |

| | |
|-------------------------|-----------------|
| Final Review | 0 units |
| MFA Graduate Exhibition | 0 units |
| Total | 60 units |

Sample Course Schedule

Semester 1

| | |
|---------------------------|---------|
| Graduate Critique Seminar | 3 units |
| Graduate Tutorial | 3 units |
| Art History | 3 units |
| Critical Studies Seminar | 3 units |
| Elective | 3 units |
| Graduate Lecture Series | 0 units |

Semester 2

| | |
|----------------------------|---------|
| Graduate Critique Seminar | 3 units |
| Graduate Tutorial | 3 units |
| Art History | 3 units |
| Critical Studies Seminar | 3 units |
| Elective | 3 units |
| Graduate Lecture Series | 0 units |
| Studio/Intermediate Review | 0 units |

Semester 3

| | |
|---------------------------|---------|
| Graduate Critique Seminar | 3 units |
| Graduate Tutorial | 3 units |
| Art History | 3 units |
| Electives | 6 units |

Semester 4

| | |
|---------------------------|-----------------|
| Graduate Critique Seminar | 3 units |
| Graduate Tutorial | 3 units |
| Elective | 9 units |
| Final Review | 0 units |
| MFA Graduate Exhibition | 0 units |
| Total | 60 units |

Low-residency Master of Fine Arts

| | |
|---------------------------------------|-----------------|
| Critical Studies | 3 units |
| Art History | 9 units |
| Critique Seminar | 12 units |
| Guided Study/Winter and Summer Review | 12 units |
| Electives | 24 units |
| Intermediate Review | 0 units |
| Final Review | 0 units |
| Visiting Artist Lecture Series | 0 units |
| MFA Graduate Exhibition | 0 units |
| Total | 60 units |

Sample Course Schedule

Year 1

| | |
|--|----------------|
| Graduate Critique Seminar | 3 units |
| Art History | 3 units |
| Electives | 6 units |
| Guided Study/Winter Review (see below) | 1.5 or 4 units |
| Guided Study/Summer Review (see below) | 1.5 or 4 units |

Year 2

| | |
|--|----------------|
| Graduate Critique Seminar | 3 units |
| Art History | 3 units |
| Elective | 3 units |
| Critical Studies | 3 units |
| Intermediate Review | 0 units |
| Guided Study/Summer Review (see below) | 1.5 or 4 units |
| Guided Study/Summer Review (see below) | 1.5 or 4 units |

Year 3

| | |
|--|----------------|
| Graduate Critique Seminar | 3 units |
| Art History | 3 units |
| Electives | 6 units |
| Final Review (three-year program) | 0 units |
| Guided Study/Summer Review (see below) | 1.5 or 4 units |
| Guided Study/Summer Review (see below) | 1.5 or 4 units |
| MFA Graduate Exhibition (three-year program) | 0 units |

Year 4

| | |
|----------------------------|-----------------|
| Graduate Critique Seminar | 3 units |
| Art History | 3 units |
| Electives | 6 units |
| Final Review | 0 units |
| Guided Study/Winter Review | 1.5 units |
| Guided Study/Summer Review | 1.5 units |
| MFA Graduate Exhibition | 0 units |
| Total | 60 units |

Students enrolled in the three-year program will register for four units of Guided Study for Fall and Spring Semesters and be required to present more work during their Winter and Summer Reviews. Students enrolled in the four-year program will register for 1.5 units of Guided Study for Fall and Spring Semesters.

Post-Baccalaureate Certificate

Semester 1

| | |
|----------------------------|---------|
| Post-Baccalaureate Seminar | 3 units |
| Art History | 3 units |
| Critical Studies Seminar | 3 units |
| Undergraduate electives | 6 units |

Semester 2

| | |
|----------------------------|---------|
| Post-Baccalaureate Seminar | 3 units |
| Art History | 3 units |

| | |
|-------------------------|-----------------|
| Tutorial | 3 units |
| Undergraduate electives | 6 units |
| Total | 30 units |

Master of Arts in History and Theory of Contemporary Art

| | |
|---|-----------------|
| Issues and Theories of Contemporary Art | 3 units |
| Global Perspectives of Modernity | 3 units |
| Culture Industry and Media Matters | 3 units |
| Research and Writing Colloquium | 3 units |
| Critical Studies Electives | 6 units |
| Art History Seminar Electives | 6 units |
| Cognates (other electives) | 6 units |
| Graduate Lecture Series | 0 units |
| Thesis I | 6 units |
| Thesis II | 6 units |
| Total | 42 units |

Sample Course Schedule

Semester 1

| | |
|---|---------|
| Global Perspectives of Modernity | 3 units |
| Issues and Theories of Contemporary Art | 3 units |
| Art History or Critical Studies Electives | 6 units |
| Graduate Lecture Series | 0 units |

Semester 2

| | |
|---|---------|
| Research and Writing Colloquium | 3 units |
| Culture Industry and Media Matters | 3 units |
| Art History or Critical Studies Electives | 6 units |
| Graduate Lecture Series | 0 units |

Semester 3

| | |
|--------------------------------------|---------|
| Cognate (other electives) | 3 units |
| Thesis I: Independent Investigations | 3 units |
| Thesis II: Collaborative Projects | 3 units |

Semester 4

| | |
|--------------------------------------|-----------------|
| Cognate (other electives) | 3 units |
| Thesis I: Independent Investigations | 3 units |
| Thesis II: Collaborative Projects | 3 units |
| Total | 42 units |

Master of Arts in Exhibition and Museum Studies

| | |
|--|---------|
| Research and Writing Colloquia | 3 units |
| Global Perspectives of Modernity | 3 units |
| Culture Industry and Media Matters | 3 units |
| Theories of Art and Culture | 3 units |
| Electives in Art History, Critical Studies, or Topics Seminars | 9 units |

| | |
|----------------------------|-----------------|
| Cognates (other electives) | 9 units |
| Graduate Lecture Series | 0 units |
| Thesis I | 6 units |
| Thesis II | 6 units |
| Practicum | 6 units |
| Total | 48 units |

Sample Course Schedule

Semester 1

| | |
|--|---------|
| Global Perspectives of Modernity | 3 units |
| Theories of Art and Culture | 3 units |
| Cognate (other electives) | 3 units |
| Art History, Critical Studies, or Topics Seminars | 3 units |
| Graduate Lecture Series | 0 units |

Semester 2

| | |
|---|---------|
| Research and Writing Colloquia | 3 units |
| Culture Industry and Media Matters | 3 units |
| Cognate (other electives) | 3 units |
| Electives in Art History, Critical Studies, or Topics Seminars | 3 units |
| Graduate Lecture Series | 0 units |
| Summer Practicum | 6 units |

Semester 3

| | |
|---|---------|
| Thesis I: Independent Investigations | 3 units |
| Thesis II: Collaborative Projects | 3 units |
| Electives in Art History, Critical Studies, or Topics Seminars | 3 units |

Semester 4

| | |
|--------------------------------------|-----------------|
| Thesis I: Independent Investigations | 3 units |
| Thesis II: Collaborative Projects | 3 units |
| Cognate (other electives) | 3 units |
| Total | 48 units |

Master of Arts in Urban Studies

| | |
|------------------------------------|-----------------|
| Research and Writing Colloquium | 3 units |
| Global Perspectives of Modernity | 3 units |
| Culture Industry and Media Matters | 3 units |
| Frameworks for Art and Urbanism | 3 units |
| Urban Studies Seminar Electives | 9 units |
| Cognates (other electives) | 9 units |
| Practicum | 6 units |
| Graduate Lecture Series | 0 units |
| Thesis I | 6 units |
| Thesis II | 6 units |
| Total | 48 units |

Sample Course Schedule

Semester 1

| | |
|----------------------------------|---------|
| Global Perspectives of Modernity | 3 units |
| Frameworks for Art and Urbanism | 3 units |
| Urban Studies Seminar Electives | 3 units |
| Cognate (other electives) | 3 units |
| Graduate Lecture Series | 0 units |

Semester 2

| | |
|------------------------------------|---------|
| Research and Writing Colloquia | 3 units |
| Culture Industry and Media Matters | 3 units |
| Urban Studies Seminar Electives | 3 units |
| Cognate (other electives) | 3 units |
| Graduate Lecture Series | 0 units |
| Summer Practicum | 6 units |

Semester 3

| | |
|--------------------------------------|---------|
| Thesis I: Independent Investigations | 3 units |
| Thesis II: Collaborative Projects | 3 units |
| Seminar Electives | 3 units |

Semester 4

| | |
|--------------------------------------|-----------------|
| Thesis I: Independent Investigations | 3 units |
| Thesis II: Collaborative Projects | 3 units |
| Cognate (other electives) | 3 units |
| Total | 48 units |

Dual Degree Master of Arts in History and Theory of Contemporary Art/Master of Fine Arts (full-time)

| | |
|---|-----------------|
| Graduate Tutorial | 12 units |
| Graduate Critique Seminar | 12 units |
| Electives/Cognates | 15 units |
| Art History Seminar Electives | 9 units |
| Critical Studies | 6 units |
| Graduate Lecture Series | 0 units |
| Intermediate Review | 0 units |
| Issues and Theories of Contemporary Art | 3 units |
| Global Perspectives of Modernity | 3 units |
| Culture Industry and Media Matters | 3 units |
| Research and Writing Colloquium | 3 units |
| Thesis I | 6 units |
| Thesis II | 6 units |
| Final Review | 0 units |
| MFA Graduate Exhibition | 0 units |
| Total | 78 units |

COURSE SCHEDULE GENERAL INFORMATION

Class Times

| | |
|------------|----------------|
| Period I | 9:00am–11:45am |
| Period II | 1:00pm–3:45pm |
| Period III | 4:15pm–7:00pm |
| Period IV | 7:30pm–10:15pm |

Key to Room Locations and Abbreviations

800 Chestnut Street Campus

| | |
|-----------------------|---|
| DMS2 | Digital Media Studio |
| MCR | McMillan Conference Room |
| LH | Lecture Hall |
| PSR | Photo Seminar Room (above Studio 16A) |
| Studios 1, 2, 3 | Printmaking Studios |
| Studios 8, 26 | Film Studios |
| Studios 9, 10 | New Genres Studios |
| Studios 13, 14 | Drawing Studios |
| Studio 16A | Photo Studio (up stairway, past Student Services) |
| Studio 16C | Digital Media Classroom (up stairway, past Student Affairs) |
| Studios 105, 106 | Sculpture Studios |
| Studio 113 | Interdisciplinary Honors Studios |
| Studios 114, 115, 116 | Painting Studios |
| Studio 117 | Interdisciplinary Studio |
| 18 | Seminar Room (beyond Student Affairs) |
| 20A | Photo Studio (lower level, near Jones St. entrance) |
| 20B | Seminar Room (near Jones St. entrance) |

2565 Third Street Graduate Center

| | |
|------|------------------------------|
| 3LH | Third Street Lecture Hall |
| 3SR1 | Third Street Seminar Room #1 |
| 3SR2 | Third Street Seminar Room #2 |
| 3SR3 | Third Street Seminar Room #3 |
| 3SR4 | Third Street Seminar Room #4 |

How to Read the Course Codes

ARTH-100-01

The letters at the beginning refer to the discipline in which the course is offered.

ARTH-100-01

The three-digit course number in the middle indicates the level of the course:

| | |
|-----|------------------------------|
| 000 | = skill development |
| 100 | = beginning to intermediate |
| 200 | = intermediate |
| 300 | = intermediate to advanced |
| 400 | = Post-Baccalaureate program |
| 500 | = graduate level |

ARTH-100-01

The final two digits refer to the section of the course.

FALL 2009 UNDERGRADUATE COURSES

School of Interdisciplinary Studies

| COURSE CODE | TITLE | FACULTY | DAY | TIME | LOCATION |
|-------------------------|--|-----------------------|-----|------------|----------|
| ART HISTORY | | | | | |
| ARTH-100-1 | Foundations in Global Art History | Claire Daigle | T | 4:15-7:00 | LH |
| ARTH-101-1 | Modernity and Modernism | Clark Buckner | W | 1:00-3:45 | LH |
| ARTH-102-1 | Contemporary Art Now: 1945-2005 | Krista Lynes | M | 4:15-7:00 | LH |
| ARTH-202-1 | Contemporary Artists Seminar | Glen Helfand | M | 4:15-7:00 | MCR |
| ARTH-232-1 | Modern and Contemporary Arts of Africa and the African Diaspora | Claire Daigle | T | 1:00-3:45 | MCR |
| ARTH-233-1 | Urbanism and the Visual Imagination | Benjamin Grant | W | 4:15-7:00 | MCR |
| ARTH-242-1 | The Portrait and the Type: Photography and the Politics of Representation | Krista Lynes | TH | 1:00-3:45 | MCR |
| ARTH-390-1 | Thesis Colloquium | TBA | TBA | TBA | TBA |
| CRITICAL STUDIES | | | | | |
| CS-190-1/DR190-1 | My Bad: A Spotty History of Failure | Darrell Alvarez | M/W | 1:00-3:45 | 13 |
| CS-222-1 | History of Jazz | Dewey Crumpler | T | 1:00-3:45 | LH |
| CS-290-1 | Interdisciplinary Research Colloquium | Susan Greene | TH | 1:00-3:45 | 20B |
| CS-300-1 | Critical Theory A | Robin Balliger | F | 1:00-3:45 | MCR |
| CS-300-2 | Critical Theory A | Dale Carrico | T | 9:00-11:45 | 18 |
| CS-300-3 | Critical Theory A | Terri Cohn | W | 9:00-11:45 | 20B |
| CS-301-1 | Critical Theory B: Towards Other Knowledge | Andrej Grubacic | W | 4:15-7:00 | 18 |
| ENGLISH | | | | | |
| ENGL-090-1 | English as a Second Language Support for Art Students | Rebekah Sidman-Taveau | M/W | 1:00-3:45 | 20B |
| ENGL-095-1 | Seeing and Writing | Nicole Johnson | TH | 1:00-3:45 | 18 |
| ENGL-100-1 | Investigation and Writing | Christina Boufis | M | 9:00-11:45 | MCR |
| ENGL-100-2 | Investigation and Writing | Rob Halpern | T | 1:00-3:45 | 18 |
| ENGL-100-3 | Investigation and Writing | Erik Schneider | TH | 4:15-7:00 | MCR |
| ENGL-101-1 | The Dead and the Living | Rob Halpern | TH | 4:15-7:00 | 18 |
| ENGL-101-2 | Freedom and Incarceration | Christina Boufis | M | 1:00-3:45 | 18 |
| ENGL-102-1 | Continuing Practices of Writing: Environmental Writing and Art | David Buuck | T | 4:15-7:00 | MCR |
| HUMANITIES | | | | | |
| HUMN-200-1 | Humanities Core A: "Period Eyes?": Visual Culture, Perception, and Cognition | Jeannene Przyblyski | W | 9:00-11:45 | MCR |
| HUMN-200-2 | Humanities Core A: Encountering the Other through Love and War | Carolyn Duffey | F | 1:00-3:45 | 20B |
| HUMN-200-3 | Humanities Core A: Witchcraft, Oracles, and Magic | Thor Anderson | M | 1:00-3:45 | MCR |
| HUMN-201-1 | Humanities Core B: Zen and Minimalist Poetics | Takeyoshi Nishiuchi | TH | 9:00-11:45 | MCR |
| MATHEMATICS | | | | | |
| MATH-100-1 | Principles of Mathematics | Vince Corvo | TH | 4:15-7:00 | LH |

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|--|---|----------------------|------------|--------------------------|-----------------|
| SCIENCE | | | | | |
| SCIE-111-1 | Topics in Contemporary Science | Vince Corvo | TH | 7:30-10:15 | LH |
| SOCIAL SCIENCE | | | | | |
| SOCS-100-1 | Introduction to Women's Studies | Ella Diaz | M | 1:00-3:45 | LH |
| SOCS-200-1/ US-200-1 | Whose City? Urban Theory and Global Justice | Eddie Yuen | TH | 4:15-7:00 | 20B |
| URBAN STUDIES | | | | | |
| US-200-1/ SOCS-200-1 | Whose City? Urban Theory and Global Justice | Eddie Yuen | TH | 4:15-7:00 | 20B |
| US-296-1 | City as Studio Practicum | tammy ko Robinson | T | 1:00-3:45 | 20B |
| US-390-1 | Thesis Colloquium | TBA | TBA | TBA | TBA |
| FALL 2009 UNDERGRADUATE COURSES | | | | | |
| School of Studio Practice | | | | | |
| COURSE CODE | TITLE | FACULTY | DAY | TIME | LOCATION |
| CONTEMPORARY PRACTICE | | | | | |
| CP-100-1 | Contemporary Practice: Making and Meaning | J. D. Beltran | F | 9:00-11:45/ 1:00-3:45 | LH/26 |
| CP-100-2 | Contemporary Practice: Making and Meaning | Amy Berk | F | 9:00-11:45/ 1:00-3:45 | LH/13 |
| CP-100-3 | Contemporary Practice: Making and Meaning | Ian McDonald | F | 9:00-11:45/ 1:00-3:45 | LH/106 |
| CP-100-4 | Contemporary Practice: Making and Meaning | Richard Berger | F | 9:00-11:45/ 1:00-3:45 | LH/DMS2 |
| DESIGN AND TECHNOLOGY | | | | | |
| DT-101-1 | Digital Literacy: Internet | Ravinder Basra | T/TH | 9:00-11:45 | DMS2 |
| DT-110-1 | Frameworks of Art, Design, and Technology | Paul Klein | W | 9:00-11:45/ 1:00-3:45 | DMS2/20A |
| DT-116-1/FM-116-1 | Introduction to 3D Modeling, Texturing, and Animation | Greg Lemon | M/W | 7:30-10:15 | DMS2 |
| DT-150-1/SC-150-1 | Introduction to Activating Objects (Physical Computing) | Christopher Palmer | M | 4:15-7:00/ 7:30-10:15 | 105 |
| DT-200-1/CE-200-1 | Artists Infiltrate Mass Production | Ian McDonald | T/TH | 1:00-3:45 | 106 |
| DT-214-1/PR-214-1 | Conceptual Design and Practice: Photoshop, Illustrator, and InDesign | Ravinder Basra | T/TH | 1:00-3:45 | DMS2 |
| DT-220-1 | Signal to Noise: Interactive Sound and Electronic Performance | Andrew Benson | T/TH | 7:30-10:15 | DMS2 |
| DT-233-1/SC-233-1 | Expanded Drawing/CAD | John Roloff | M/W | 9:00-11:45 | 16C |
| DT-301-1/SC-301-1 | Site/Context: Public Art Studio | John Roloff | M/W | 1:00-3:45 | 105/20A |
| DT-380-1 | Undergraduate Tutorial | Paul Klein | T | 4:15-7:00 | DMS2 |
| DRAWING | | | | | |
| DR-120-1 | Drawing I and II | Bruce McGaw | M/W | 9:00-11:45 | 14 |
| DR-120-2 | Drawing I and II | Fred Martin | T/TH | 4:15-7:00 | 14 |
| DR-200-1 | Drawing II and III | Jeremy Morgan | T/TH | 1:00-3:45 | 13 |
| DR-202-1 | Anatomy | Brett Reichman | T/TH | 9:00-11:45 | 14 |
| DR-190-1/CS-190-1 | My Bad: A Spotty History of Failure | Darrel Alvarez | M/W | 1:00-3:45 | 14 |
| FILM | | | | | |
| FM-101-1 | Introduction to Film | Lynn Hershman Leeson | M/W | 1:00-3:45 | 26 |
| FM-102-1 | Technical Fundamentals of Filmmaking | Jeff Rosenstock | W | 4:15-7:00 | 26 |

| | | | | | |
|--------------------------|---|------------------------------------|------|--------------------------|---------|
| FM-110-1 | Electro-graphic Sinema | George Kuchar | F | 9:00-11:45/ 1:00-3:45 | 8 |
| FM-116-1/DT-116-1 | Introduction to 3D Modeling and Animation | Greg Lemon | M/W | 7:30-10:15 | DMS2 |
| FM-204-1 | Digital Cinema I | Michella Rivera-Gravage | T/TH | 4:15-7:00 | DMS2/26 |
| FM-220-1 | Documentary Film Ethics | Michael Fox | W | 9:00-11:45 | 26 |
| FM-302-1 | Advanced Documentary | Sam Green | M/W | 9:00-11:45 | 26/8 |
| FM-380-1 | Undergraduate Tutorial | Lynn Hershman Leeson | M | 4:15-7:00 | 26 |
| INTERDISCIPLINARY | | | | | |
| IN-114 | Collage | Carlos Villa | T/TH | 1:00-3:45 | 117 |
| IN-390-1 | Senior Review Seminar | John DeFazio | T | 1:00-3:45 | 10 |
| IN-391-1 | Honors Interdisciplinary Seminar | TBA | TBA | TBA | TBA |
| IN-396-1 | Internship | Jennifer Rissler | M | 4:15-7:00 | 20B |
| NEW GENRES | | | | | |
| NG-101-1 | New Genres I | Keith Boadwee | M/W | 1:00-3:45 | 10/9 |
| NG-110-1 | Guerrilla Video Production Strategies | Jennifer Krasinski | TH | 4:15-7:00/ 7:30-10:15 | 10 |
| NG-140-1 | History of New Genres | Sharon Grace | TH | 1:00-3:45 | LH |
| NG-201-1 | New Genres II | Will Rogan | F | 9:00-11:45/ 1:00-3:45 | 10 |
| NG-204-1 | Installation: Alternative Contexts | Sharon Grace | T/TH | 4:15-7:00 | 9 |
| NG-220-1 | Conceptual Drawing | Keith Boadwee | M/W | 9:00-11:45 | 13 |
| NG-220-2 | Performance/Sound/Language | Tony Labat | TH | 9:00-11:45/ 1:00-3:45 | 10 |
| NG-250-1 | We Want the Airwaves | Julio César Morales | M/W | 7:30-10:15 | 10 |
| NG-290-1 | Humor in Contemporary Art | Allan deSouza | W | 1:00-3:45 | 10 |
| NG-307-1 | Advanced Projects | Allan deSouza | T/TH | 9:00-11:45 | 9 |
| NG-380-1 | Undergraduate Tutorial | Jennifer Krasinski | TH | 9:00-11:45 | 20B |
| PAINTING | | | | | |
| PA-120-1 | Painting I and II | Carlos Villa | T/TH | 4:15-7:00 | 116 |
| PA-120-2 | Painting I and II | Bruce McGaw | M/W | 1:00-3:45 | 116 |
| PA-200-1 | Painting II and III | Jeremy Morgan | T/TH | 9:00-11:45 | 116 |
| PA-200-2 | Painting II and III | Pegan Brooke | W | 9:00-11:45/ 1:00-3:45 | 115 |
| PA-200-3 | Painting II and III | Diebenkorn Fellow | M/W | 4:15-7:00 | 114 |
| PA-220-1 | Better Painting through Chemistry: Tools and Techniques | Matt Borruso | F | 9:00-11:45/ 1:00-3:45 | 115 |
| PA-220-2 | Night Painting | Fred Martin | T/TH | 7:30-10:15 | 115 |
| PA-220-3 | Narrative Painting | Caitlin Mitchell-Dayton | T/TH | 1:00-3:45 | 116 |
| PA-380-1 | Undergraduate Tutorial | Brett Reichman | T | 1:00-3:45 | 115 |
| PA-380-2 | Undergraduate Tutorial | Dewey Crumpler | T | 9:00-11:45 | 117 |
| PA-380-3 | Undergraduate Tutorial | Carlos Villa | TH | 9:00-11:45 | 117 |
| PHOTOGRAPHY | | | | | |
| PH-101-1 | Photography I | Adrienne Pao | T/TH | 4:15-7:00 | 20A |
| PH-101-2 | Photography I | Henry Wessel | T/TH | 9:00-11:45 | 20A |
| PH-110-1 | Photo II: Understanding Photography | Linda Connor | M/W | 1:00-3:45 | 16A/20A |
| PH-111-1 | The Digital Book | Michael Creedon/ John DeMerritt | F | 9:00-11:45/ 1:00-3:45 | 16A/16C |

| | | | | | |
|----------|---|-----------------|------|--------------------------|-------------|
| PH-120-1 | Introduction to Digital Photography | Jack Fulton | T/TH | 9:00-11:45 | 16A/16C |
| PH-140-1 | History of Photography I | Reagan Louie | M | 4:15-7:00 | 26 |
| PH-201-1 | Digital Photo II | Adrienne Pao | T/TH | 4:15-7:00 | 16A /16C |
| PH-202-1 | Nevada Plus | Jack Fulton | T/TH | 1:00-3:45 | 20A/16A/16C |
| PH-207-1 | Art and Commerce | Muffy Kibbey | F | 9:00-11:45/ 1:00-3:45 | 20A/14 |
| PH-215-1 | Sacred and Profane I | Linda Connor | M/W | 7:30-10:15 | 16A |
| PH-220-1 | Documentary Story: Exploring Multimedia | Darcy Padilla | M/W | 4:15-7:00 | 16A/20A/16C |
| PH-300-1 | Pilara Foundation Distinguished Visiting Photography Fellows Seminar | Reagan Louie | W | 1:00-3:45 | 16A |
| PH-301-1 | Advanced Analog Photography | Radek Skrivanek | M/W | 9:00-11:45 | 20A/16A |
| PH-380-1 | Undergraduate Tutorial | Linda Connor | W | 4:15-7:00 | PSR |
| PH-381-1 | Special Projects | Henry Wessel | T/TH | 1:00-3:45 | PSR |

PRINTMAKING

| | | | | | |
|-------------------|---|----------------------------------|------|--------------------------|---------------|
| PR-101-1 | Introduction to Printmaking | Timothy Berry | M/W | 1:00-3:45 | 1/3 |
| PR-106-1 | Artists' Books | Charles Hobson/ Macy Chadwick | F | 9:00-11:45/ 1:00-3:45 | 2/3 |
| PR-107-1 | Relief Printing through Social Investigation | Juan Fuentes | T/TH | 1:00-3:45 | 1 |
| PR-108-1 | Drawing and Painting to Print | Timothy Berry | M/W | 9:00-11:45 | 1 |
| PR-214-1/DT-214-1 | Conceptual Design and Practice: Photoshop, Illustrator, and InDesign | Ravinder Basra | T/TH | 1:00-3:45 | DMS2 |
| PR-220-1 | Screenprinting I and II | Amy Todd | M/W | 4:15-7:00 | 1/2 |
| PR-302-1 | Digital Technology and Contemporary Practice | Griff Williams | TH | 1:00-3:45 | Urban Digital |

SCULPTURE

| | | | | | |
|-------------------|--|--------------------|------|--------------------------|---------|
| CE-100-1 | Ceramics I: Fabrication | John DeFazio | T/TH | 4:15-7:00 | 106 |
| CE-200-1/DT-200-1 | Artists Infiltrate Mass Production | Ian McDonald | T/TH | 1:00-3:45 | 106 |
| SC-100-1 | 3D Strategies: Beginning Sculpture | Richard Berger | T/TH | 1:00-3:45 | 105 |
| SC-150-1/DT-150-1 | Introduction to Activating Objects (Physical Computing) | Christopher Palmer | M | 4:15-7:00/ 7:30-10:15 | 105 |
| SC-200-1 | Object/Furniture Fabrication | Richard Berger | T/TH | 9:00-11:45 | 105 |
| SC-233-1/DT-233-1 | Expanded Drawing—3D/CAD | John Roloff | M/W | 9:00-11:45 | 16C |
| SC-301-1/DT-301-1 | Site/Context: Public Art Studio | John Roloff | M/W | 1:00-3:45 | 105/20A |

FALL 2009 GRADUATE COURSES

School of Interdisciplinary Studies

| COURSE CODE | TITLE | FACULTY | DAY | TIME | LOCATION |
|--------------------------|---|---------------------|-----|------------|----------|
| ART HISTORY | | | | | |
| ARTH-500-1/ CS-500-5 | Spheres of Interest: Experiments in Thinking & Action | Renée Green | F | 12:00-2:00 | 3LH |
| ARTH-501-1 | Issues and Theories of Contemporary Art | Claire Daigle | TH | 1:00-3:45 | 3LH |
| ARTH-510-1 | Frameworks for Art and Urbanism | Jeannene Przyblyski | T | 9:00-11:45 | 3LH |
| ARTH-520-1 | Global Video, 1989-Now | Clark Buckner | M | 9:00-11:45 | 3LH |
| ARTH-520-2/ EMS-520-2 | Total Artwork | Julian Myers | W | 4:15-7:00 | 3LH |
| ARTH-529-1 | Body Politic | Krista Lynes | W | 1:00-3:45 | 3LH |
| ARTH-533-1 | Re-Figuring the Ground: Critical Per- spectives on Contemporary Painting | Mark Van Proyen | M | 7:30-10:15 | 3LH |

| | | | | | |
|--------------------------------------|---|----------------------|-----|------------|----------|
| ARTH-590 | Thesis I: Independent Investigations | Dale Carrico | W | 1:00-3:45 | 3SR4 |
| ARTH-591 | Thesis II: Collaborative Projects | Meg Shiffler | M | 9:00-11:45 | 3SR2 |
| CRITICAL STUDIES | | | | | |
| CS-501-1 | Global Perspectives on Modernity | Carolyn Duffey | M | 4:15-7:00 | 3LH |
| CS-501-2 | Global Perspectives on Modernity | Robin Balliger | T | 1:00-3:45 | 3LH |
| CS-500-1 | Concepts in Creativity | Meredith Tromble | M | 1:00-3:45 | 3LH |
| CS-500-2 | Trauma, Resilience, and Creative Practice | Susan Greene | W | 9:00-11:45 | 18 |
| CS-500-3 | Intersections of Art, Law, and Cultural Property | J. D. Beltran | TH | 4:15-7:00 | 3LH |
| CS-500-4/US-500-2 | Global Cities as Microcosms of Empire | Ramon Grosfoguel | T | 4:15-7:00 | 3LH |
| CS-500-5/ARTH-500-1 | Spheres of Interest: Experiments in Thinking & Action | Renée Green | F | 12:00-2:00 | 3LH |
| EXHIBITION AND MUSEUM STUDIES | | | | | |
| EMS-500-1/ US-500-1 | Urban Remapping: Identity and Memory in the 21st-century City | Ella Diaz | M | 9:00-11:45 | 18 |
| EMS-501-1 | The Contingency of Culture: Histories of Art, Politics, and Possibility | Rajkamal Kahlon | W | 9:00-11:45 | 3LH |
| EMS-520-2/ ARTH-520-2 | Total Artwork | Julian Myers | W | 4:15-7:00 | 3LH |
| EMS-590 | Thesis I: Independent Investigations | Dale Carrico | W | 1:00-3:45 | 3SR4 |
| EMS-591 | Thesis II: Collaborative Projects | Meg Shiffler | M | 9:00-11:45 | 3SR2 |
| URBAN STUDIES | | | | | |
| US-500-1/ EMS-500-1 | Urban Remapping: Identity and Memory in the 21st-century City | Ella Diaz | M | 9:00-11:45 | 18 |
| US-500-2/CS-500-4 | Global Cities as Microcosms of Empire | Ramon Grosfoguel | T | 4:15-7:00 | 3LH |
| US-590 | Thesis I: Independent Investigations | Dale Carrico | W | 1:00-3:45 | 3SR4 |
| US-591 | Thesis II: Collaborative Projects | Meg Shiffler | M | 9:00-11:45 | 3SR2 |
| TOPIC SEMINARS | | | | | |
| NG-500-1 | Alternative Contexts | Tony Labat | T | 9:00-11:45 | 3SR2 |
| PA-500-1 | Winifred Johnson Clive Foundation Distinguished Visiting Painting Fellows Seminar | Mark Van Proyen | W | 7:30-10:15 | 3SR1 |
| FALL 2009 GRADUATE COURSES | | | | | |
| School of Studio Practice | | | | | |
| COURSE CODE | TITLE | FACULTY | DAY | TIME | LOCATION |
| CRITIQUE SEMINARS | | | | | |
| GR-500-1 | Graduate Critique Seminar | Meredith Tromble | M | 4:15-7:00 | 3SR4 |
| GR-500-2 | Graduate Critique Seminar | Paul Klein | TH | 1:00-3:45 | 3SR4 |
| GR-500-3 | Graduate Critique Seminar | Lynn Hershman Leeson | W | 9:00-11:45 | 3SR3 |
| GR-500-4 | Graduate Critique Seminar | Allan deSouza | T | 1:00-3:45 | 3SR3 |
| GR-500-5 | Graduate Critique Seminar | Sharon Grace | F | 1:00-3:45 | 3SR2 |
| GR-500-6 | Graduate Critique Seminar | Tony Labat | T | 1:00-3:45 | 3SR2 |
| GR-500-7 | Graduate Critique Seminar | Will Rogan | T | 9:00-11:45 | 3SR3 |
| GR-500-8 | Graduate Critique Seminar | Diebenkorn Fellow | W | 9:00-11:45 | 3SR4 |
| GR-500-9 | Graduate Critique Seminar | Dewey Crumpler | TH | 1:00-3:45 | 3SR1 |

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|-----------------------------------|---|------------------------------------|----|------------|------|
| GR-500-10 | Graduate Critique Seminar | Amy Ellingson | M | 9:00-11:45 | 3SR1 |
| GR-500-11 | Graduate Critique Seminar | Jeremy Morgan | W | 1:00-3:45 | 3SR1 |
| GR-500-12 | Graduate Critique Seminar | Frances McCormack | W | 1:00-3:45 | 3SR3 |
| GR-500-13 | Graduate Critique Seminar | Pegan Brooke | T | 1:00-3:45 | 3SR1 |
| GR-500-14 | Graduate Critique Seminar | Henry Wessel | W | 9:00-11:45 | 3SR2 |
| GR-500-15 | Graduate Critique Seminar | John Priola | T | 1:00-3:45 | 3SR4 |
| GR-500-16 | Graduate Critique Seminar | John Roloff | M | 4:15-7:00 | 3SR2 |
| GR-500-17 | Graduate Critique Seminar | Tim Berry | T | 9:00-11:45 | 3SR4 |
| GRADUATE TUTORIALS | | | | | |
| GR-580-1 | Graduate Tutorial | Jennifer Locke | W | 4:15-7:00 | 3SR2 |
| GR-580-2 | Graduate Tutorial | Laetitia Sonami | T | 4:15-7:00 | 3SR4 |
| GR-580-3 | Graduate Tutorial | George Kuchar | TH | 1:00-3:45 | 3SR4 |
| GR-580-4 | Graduate Tutorial | Adriane Colburn | TH | 4:15-7:00 | 3SR1 |
| GR-580-5 | Graduate Tutorial | Julio César Morales | TH | 9:00-11:45 | 3SR2 |
| GR-580-6 | Graduate Tutorial | Chris Anderson | M | 9:00-11:45 | 3SR3 |
| GR-580-7 | Graduate Tutorial | Dewey Crumpler | TH | 4:15-7:00 | 3SR3 |
| GR-580-8 | Graduate Tutorial | Amy Ellingson | T | 1:00-3:45 | 3SR1 |
| GR-580-9 | Graduate Tutorial | Bruce McGaw | M | 4:15-7:00 | 3SR1 |
| GR-580-10 | Graduate Tutorial | Shaun O'Dell | F | 1:00-3:45 | 3SR1 |
| GR-580-11 | Graduate Tutorial | Brett Reichman | TH | 1:00-3:45 | 3SR2 |
| GR-580-12 | Graduate Tutorial | John Priola | T | 9:00-11:45 | 3SR1 |
| GR-580-13 | Graduate Tutorial | Linda Connor | M | 4:15-7:00 | 3SR3 |
| GR-580-14 | Graduate Tutorial | Jack Fulton | W | 9:00-11:45 | 3SR3 |
| GR-580-15 | Graduate Tutorial | John DeFazio | W | 4:15-7:00 | 3SR1 |
| GR-580-16 | Graduate Tutorial | Tim Sullivan | M | 1:00-3:45 | 3SR2 |
| GR-580-17 | Graduate Tutorial | Ian McDonald | TH | 9:00-11:45 | 3SR3 |
| GR-580-18 | Graduate Tutorial | Lance Fung | TH | 1:00-3:45 | 3SR3 |
| POST-BACCALAUREATE SEMINAR | | | | | |
| PB-400-1 | Post-Baccalaureate Seminar | Frances McCormack | W | 9:00-11:45 | 3SR1 |
| PB-400-2 | Post-Baccalaureate Seminar | Jack Fulton | W | 1:00-3:45 | 3SR2 |
| GRADUATE LECTURE SERIES | | | | | |
| GR-502-1 | Spheres of Interest: Experiments in Thinking & Action | Renée Green | F | 5:00-7:00 | LH |
| TEACHING PRACTICUM | | | | | |
| GR-588-1 | Teaching Practicum: Transmitting Art Practices | J. D. Beltran/ Jennifer Rissler | T | 4:15-7:00 | 18 |
| GRADUATE REVIEWS | | | | | |
| GR-592 | Graduate Intermediate Review | Renée Green | | | |
| GR-594 | Graduate Final Review | Renée Green | | | |
| GRADUATE ASSISTANTSHIPS | | | | | |
| GR-587 | Graduate Assistantship | | | | |
| GR-597 | Graduate Teaching Assistantships | | | | |

Notes

FALL 2009 UNDERGRADUATE COURSES

School of Interdisciplinary Studies

All courses in the School of Interdisciplinary Studies may be used to fulfill the Liberal Arts elective.

ART HISTORY

ARTH-100-1—Foundations in Global Art History

Claire Daigle

3 Units

Prerequisite: None

This course will survey global art and architecture from the beginnings of art production in the prehistoric period through the end of the Middle Ages. The material will be organized in rough chronology, focused week to week thematically within specific geographical regions and historical periods including the ancient cultures of Egypt, the Near East, Greece, Rome, China, India, Africa, the Islamic world, among others. Major topics will include the origins and development of systems of writing in relation to the visual arts; the multiple and foundational definitions of "art" in various contexts; art's relation to power and propaganda in the defining of empires and nations states as they develop; and the role of art in relation to myth, religion, and ritual. The course will also focus on developing a critical vocabulary and set of concepts for understanding and articulating global visual art in both historical context and in relation to contemporary practices.

Satisfies Global Art History Requirement

ARTH-101-1—Modernity and Modernism

Clark Buckner

3 Units

Prerequisite: ARTH-100

This course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material will be organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions asks what constitutes the many ways of defining the modern and the related terms modernism and modernity. This course will pose possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism, changing patronage for art in an emerging system of commodity relations, the rise of urban centers, new ways of articulating intersubjectivity (psychoanalysis, "primitivism," etc.), visual technologies and their theorization, and the consolidation of modernist formalism that culminates in the writings of Clement Greenberg. Using Marilyn Stokstad's *Art History* (Volume 2) and local museums as primary resources, this course will cover art and architectural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).

Satisfies Modernity and Modernism Requirement

ARTH-102-1—Contemporary Art Now: 1945–2005

Krista Lynes

3 Units

Prerequisite: ARTH-101

This course traces the history of art from the 1950s to the present, examining works in conjunction with the social, political, and philosophical events that inform and are touched by them, and focusing on their broader implications within a global discourse on art. Particular attention will be paid to the shifting nature of the art object, the relation between art and the political (broadly defined), artists' engagement with the institutional structures of their production and display, and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, we will think together about how histories get written, artists get celebrated, consistency gets produced, and at what cost.

Satisfies the Contemporary Art Requirement

ARTH-202-1—Contemporary Artists Seminar

Glen Helfand

3 Units

Prerequisites: ARTH-102, ENGL-101

This course will allow undergraduates more fully to engage with the artistic and intellectual possibilities represented by the Visiting Artists and Scholars Lecture Series presented by SFAI each semester. It will use the VAS Lecture Series, screenings, and more as the foundation for a syllabus that will encourage in-depth exploration of the work and thinking represented by the example of these practitioners. Each semester will cover a different range of artists, critics, and scholars, providing opportunities to investigate the multiple theoretical and critical frameworks informing contemporary practice on a global scale. Students will attend lectures and presentations, be provided with additional reading and visual material for further inquiry, meet with the visiting artists and scholars for further discussion and exchange, and use what they have learned in these forums as a resource "archive" for final papers and projects. Requirements include regular attendance at all lectures and discussions, intensive reading in the history and theory of contemporary art, and the demonstration of significant research work through a final project or paper on a topic determined in consultation with the instructor.

Satisfies Contemporary Artists Seminar Requirement for BA

Satisfies Art History Elective for BFA

ARTH-232-1—Modern and Contemporary Arts of Africa and the African Diaspora

Claire Daigle

3 Units

Prerequisites: ARTH-101, ARTH-102

This course will address the developments of arts of Africa and the African Diaspora beginning with the transition from colonization to postcolonial independence. A case-study approach will focus on such topics as forms of modernism in the African context, the legacies and shifts away from traditional forms in modern and contemporary practices, and a consideration of art and architectural production in African urban centers. The course will then consider the positioning of African art practice on the global stage, looking critically at the framing of African art in the context of such large-scale exhibitions as Documenta, the Venice Biennial, Dak'Art, and Africa Remix. Readings will include history and theory by Franz Fanon, Okwui Enwezor, Antje Krog, Olu Oguibe, Salah Hassan, and fiction by Chinua Achebe and Chris Abani, among others. The approach in the classroom will be interdisciplinary, including discussions of music (particular attention will be paid to Fela Kuti and Salif Keita), literature, film (with a focus on Ousmane Sembene), and politics.

Satisfies Art History Elective for BFA and BA

Satisfies Global Cultures Requirement

ARTH-233-1—Urbanism and the Visual Imagination

Benjamin Grant

3 Units

Prerequisites: ARTH-101, ARTH-102

The city has long held a special fascination for visual artists. Its rapid transformation throughout the periods of modernization and globalization, and the accompanying experiential, political, and aesthetic upheavals, have created important new spaces for engagement, interpretation, and critique. Among many approaches, artists may shape the city itself, represent the city as a subject, imagine the city as a metaphorical space, or use the city as a canvas or venue. Renaissance ideal cities, Impressionist cityscapes, Constructivism, Pop Art, graffiti, conceptual and relational aesthetics practiced in the contemporary city, even Burning Man as a temporary, imaginary city: all of these address the experience of urbanized space, as do many exemplary practices in literature and cinema. Through readings, films, discussions, and walks/fieldwork, this seminar will explore the complex interplay of urban form (space and architecture), urban imaginaries, and creative processes. Students will prepare a research paper or develop a relevant creative project as a final assignment.

Satisfies Art History Elective for BFA and BA

Fulfills Urban Studies Elective

ARTH-242-1—The Portrait and the Type: Photography and the Politics of Representation

Krista Lynes

3 Units

Prerequisites: ARTH-101, ARTH-102

Roland Barthes describes the act of posing for the camera as making "another body for himself," transforming himself into an image. How is the body captured by the photograph? Who takes the picture? Who is and is not seen? What is privileged within the field of vision? This course will focus on the conventions of portraiture and consider the vastly different portraits that emerged in the police commissariat, the hospital, the ethnographic field, the exotic landscape, the photographic studio, the home, and the urban landscape. We will think about the politics of photographic representation by considering the relation between the individual, the exalted, the type, and the icon; by examining the repressive and critical dimensions of portraiture; by contrasting processes of ethnographic and auto-ethnographic representation; by exploring photographs of mainstream communities and of subcultures; and by examining scholarship and artistic practice surrounding performativity (particularly in relation to questions of gender, race and ethnicity). We will also look for unlikely portraits in unhomey times and places (as for example in times of war, catastrophe, trauma etc.). Throughout, we will pay attention to how the body becomes figured as an image, and for whom.

Satisfies Art History Elective for BFA and BA

Satisfies the History of Photography II Requirement

ARTH-390-1—Thesis Colloquium

TBA

3 Units

Prerequisite: ARTH-102, ENGL-101

Interdisciplinary Research Colloquium either completed or taken concurrently. All foundation and elective requirements completed within the major.

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that will culminate in the presentation of a thesis. Undergraduate theses may take a variety of forms, including critical essays, exhibition catalogues, websites, and collaborative projects. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

Fulfills Requirement for BA in History and Theory of Contemporary Art

CRITICAL STUDIES

CS-190-1/DR-190-1—My Bad: A Spotty History of Failure Darrell Alvarez

3 Units

Prerequisite: ENGL-101

"Failure is the condiment that gives success its flavor" (Truman Capote). Things seldom go as planned; that's good for ratings. Failure is where the story turns human, and through failure the audience can enter. With error (the dent in the fender, the derailed presentation, the broken contract), we become aware of the artist, and so the artist's true narrative intersects with the staged story or artwork for a moment. Even in work steeped in technology, the glitch reminds us of the human who has lost control of the machine. In order to intimately explore capacity for error small and large, students will utilize the disciplines of autobiographical short story writing, drawing, and performance. By working in three mediums instead of one, weak points will surface and work can begin. The goal here is the "A for effort" because it is in the willingness to succeed—and not in success—that biography is formed. We will study artists and writers whose very mediums are risk and chance, focusing especially on works where control was lost, including Sheffield, England-based Forced Entertainment's closing performance of *Club of No Regrets* (1997), a night when the play was taken over by a surprisingly enthusiastic audience who spontaneously restructured the final act; the Austrian collective Gelitin's [sic] conversion of a Berlin low-income housing apartment into a dark ride that veered off in such unexpected directions that for years after the artists omitted the work from their resume; *die Schlotze* (2002), Nao Bustamonte and Miguel Calderon's poorly planned improvisational presentation of a work, *the Chain South* (1994), that proposed visiting the various McDonald's from San Francisco to Mexico City; Jayne Mansfield's failed (or more accurately, accidentally comical) attempt at dramatic acting in her last film (made the same year she died), *Single Room Furnished* (1964); and Truman Capote's unfinished novel, *Answered Prayers*, which was started in the late Sixties and published posthumously in 1987.

Satisfies Liberal Arts Elective

Satisfies Drawing Elective

Satisfies Critical Studies Elective for BA

Fulfills Critical Studies Elective Requirement or General Elective Requirement for BA

Fulfills Studio Elective for BFA

CS-222-1—History of Jazz

Dewey Crumpler

3 Units

Prerequisite: ARTH-101

Jazz is one of the most dynamic musical forms to emerge in the twentieth century. Its use of complex rhythms and musical ideas has influenced many other art forms such as painting, literature, and politics. This course will explore complex musical traditions that have contributed to the growth and development of jazz. Through weekly lectures, music presentations, and videos, the course will illuminate the impact that social and artistic movements have had on jazz music.

Satisfies Liberal Arts Elective

Satisfies Global Culture Requirement

Fulfills Critical Studies Elective Requirement or General Elective Requirement for BA

Fulfills Studio Elective for BFA

CS-290-1—Interdisciplinary Research Colloquium

Susan Greene

3 Units

Prerequisite: HUMN-201

Offered Fall semester only. BA Students in HTCA and US are required to take this course in either their Junior or Senior year.

In this course students will become familiar with a range of investigative and research methodologies (interviews, observation, participation, archival, etc.) and approaches to presentation (public interventions, exhibitions, performances, photography, video, etc.). The course is open to BA and BFA students who are encouraged to work within their emphasis area. Importantly, we will look at a wide range of issues. What role does the researcher play in research? Who is the subject, who the object? What is the impact of research itself on the researched? What are the ethical and moral considerations of research?

Satisfies Studies in Global Cultures Requirement

Satisfies Requirement for Urban Studies and History and Theory of Contemporary Art

Fulfills Liberal Arts Elective

The Critical Studies 300 Sequence

Critical Theory A (CS-300) provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, poststructuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production. Required for all BA and BFA students.

Critical Theory B (CS-301) is a special topics course that builds on the theoretical foundations of Critical Theory A. Required for all BA and BFA students.

CS-300-1—Critical Theory A

Robin Balliger

3 Units

Prerequisite: HUMN-201

Course topics include modern, liberal democratic conceptions of personhood, authorship, and artistic autonomy; the "public sphere" and the division of "high" and "mass" culture; spectatorship and the social reproduction of race, gender, and sexuality; knowledge and power in the context of empire. Course materials include critical texts, fiction, film, and popular cinema.

Satisfies Critical Theory A Requirement

CS-300-2—Critical Theory A

Dale Carrico

3 Units

Prerequisite: HUMN-201

The course will emphasize the turn of theory from contemplation to worldly engagement, to knowledge as a force for education, agitation, organization, and world-making. We will move from Marx, Nietzsche, and Freud through to contemporary interventions into the status of gender, race, and the human.

Satisfies Critical Theory A Requirement

CS-300-3—Critical Theory A

Terri Cohn

3 Units

Prerequisite: HUMN-201

Course topics include modern, liberal democratic conceptions of personhood, authorship, and artistic autonomy; the “public sphere” and the division of “high” and “mass” culture; spectatorship and the social reproduction of race, gender, and sexuality; knowledge and power in the context of empire. Course materials include critical texts, fiction, film, and popular cinema.

Satisfies Critical Theory A Requirement

CS-301-1—Critical Theory B: Towards Other Knowledge

Andrej Grubacic

3 Units

Prerequisite: CS-300

This course explores the struggles against the epistemological, moral, and cultural imperialism and the neoliberal globalization that have taken place in many parts of the world over the past few decades: Brazil, Colombia, India, South Africa, and Mozambique. Theoretical alternatives, innovative media practices, and new forms of cultural expression have emerged within the World Social Forum, indigenous movements, and networks like Peoples’ Global Action, and La Via Campesina; they address critical issues including “other theory,” biodiversity, the confrontation between scientific and nonscientific knowledge, concepts of food sovereignty, solidarity economy, participatory democracy, and many trends that resist the market model of contemporary culture and economy.

Satisfies Critical Theory B Requirement

Fulfills Critical Studies Elective for BA

Satisfies Studies in Global Cultures Requirement

ENGLISH

ENGL-090-1—English as a Second Language Support for Art Students

Rebekah Sidman-Taveau

3 Units

Prerequisite: None

This course is designed to support English-as-a-second-language (ESL) learners in their studies at SFAI. We will study academic reading and writing with an emphasis on texts relating to art and American culture. Students will practice strategies for reading effectively in a second language. They will have the opportunity to learn how to structure and edit essays in English. We will also study listening and speaking with a focus on preparing students for participation in classroom discourse and critiques at SFAI. Students will develop their vocabulary and participate in discussions of daily language issues. Customized grammar and pronunciation lessons will be provided for students based on their needs.

Required for students based on TOEFL score and the results of the Writing Placement Exam.

ENGL-095-1—Seeing and Writing

Nicole Johnson

3 Units

Prerequisite: None

“The real voyage of discovery consists not in seeking new landscapes but in having new eyes” (Marcel Proust). Seeing and writing seem—on the surface—to have very little to do with each other. This course will demonstrate that they are, in fact, intrinsically bound. Throughout the semester we will explore a wide range of visual and verbal “snapshots” from some of the most accomplished writers, painters, poets, artists, and photographers of our time. We will learn that the strategies visual artists employ to capture the viewer’s attention, make a point, or create an effect are not very different from the strategies writers use to achieve the same outcome. Assignments will be hinged on close observation and moving beyond the surface features of text and image. We will pay as much attention to a painting by Edward Hopper or poem by Elizabeth Bishop as we will to shaping sentences, developing paragraphs, and structuring essays. The goal of this “crosstraining” is to inspire active seeing, critical reading, and, most importantly, confident and articulate writing.

Required for students based on the results of the Writing Placement Exam.

ENGL-100—Investigation and Writing

Christina Boufis (ENGL-100-1)

Rob Halpern (ENGL-100-2)

Erik Schneider (ENGL-100-3)

3 Units

Prerequisite: None

"Research is formalized curiosity. It is poking and prying with a purpose" (Zora Neale Hurston). Research is a crucial part of our creative process. In this course, we will bring our creativity into contact with our critical thinking as we take our research cue from Zora Neale Hurston and explore what it means to formalize our curiosity through our writing. To this end, we will learn how to read closely and how to interpret while engaging with many different kinds of texts: poems, essays, stories, films, and our own prose. Throughout the course, we will focus on the ways in which our social worlds are shaped by language and what it means to determine a "truth" about something. We will consider "point of view" in works of literature and cinema as a formal construction—that is, as an accomplishment of the imagination at once strategically and aesthetically made—as well as a social necessity. And we will look at the role of the artist in society, considering how point of view connects with creative vision.

Satisfies English Composition A Requirement

ENGL-101-1—The Dead and the Living: Paranormal Messages in Literary Texts

Rob Halpern

3 Units

Prerequisite: ENGL-100

Death is not merely a biological event marking the end of a life, it is a social phenomenon and shapes our relation to living. While it may be impossible to narrate an account of one's own expiration, death assumes a wide range of functions in the narratives we construct: from animating the literal "end of the story" to haunting the unspeakable catastrophes that motivate many forms of social actions and imaginative projects. Indeed, dead bodies and ghosts populate our histories, both collectively (the nation) and individually (the self). But how do they commune with us? In this course, we will consider "paranormal" forms of communication and representation in socio-aesthetic practice. From ghostly demands on our political responsibility to the persistent haunting of cultural destruction, how do the dead mediate our relations to the living, to ourselves, and to our social worlds? Taking Judith Butler's insights into mourning as a point of departure, we will consider the critical tensions between the living and the dead—presence and absence, human and inhuman, my "self" and the countless others upon whom that "self" depends—as these tensions become legible in a range of texts, including Shakespeare's *Hamlet*, Henry James's "The Jolly Corner," Hitchcock's *Vertigo*, Mahmoud Darwish's *Memory for Forgetfulness*, Alain Resnais and Marguerite Duras's *Hiroshima Mon Amour*, and Dodie Belamy's *Real*.

Satisfies English Composition B Requirement

ENGL-101-2—Freedom and Incarceration

Christina Boufis

3 Units

Prerequisite: ENGL-100

"The degree of civilization in a society can be judged by entering its prisons" (Fyodor Dostoevsky). This class will examine the way incarceration has been depicted in nineteenth-, twentieth-, and twenty-first-century literary and visual works. We will explore the way writers and artists use themes of imprisonment—as metaphorical concept and as literal force—to comment on and critique society. Readings will include theoretical works such as Foucault's *Discipline and Punish* and more contemporary texts on America's growing prison-industrial complex. We will also look at a number of writers on education, including Paolo Freire on libertarian education and apply them to our own educational experiences. And we will examine images from the wars in Iraq and Afghanistan, as well as political cartoons, to tease out various meanings of liberty, incarceration, and power.

Satisfies English Composition B Requirement

ENGL-102-1—Continuing Practices of Writing: Environmental Writing and Art

David Buuck

3 Units

Prerequisite: ENGL-100

In an era of climate change and the perceived instability of our global ecology, the question of the environment has become a crucial issue of our time. In this class, we will explore how artists, writers, and filmmakers have responded to newer waves of environmentalism, while also studying the history of writing's relationship with "nature" and ecological concerns. We will also focus on the urban landscape, with its own set of environmental concerns and ways of rethinking what is "natural." From land art to ecoactivism, apocalyptic films to "green design," a vast range of cultural approaches will allow us to form our own critical responses to how we live on our ever-changing planet. Throughout, we will focus on our critical writing skills, and how we can articulate our own relationship to the multiple environments in which we live, breathe, and play.

Transfer students who have been designated as needing an additional semester of writing instruction may fulfill their Continued Practices of Writing requirement with this class. While transfer students are given priority registration for this course, students needing to fulfill their second-semester writing/English Composition B requirement may also elect to enroll in this course if space permits and only with prior approval from the faculty coordinator of the Writing Program. They will be required to submit a writing portfolio at the end of the term.

HUMANITIES

The Humanities 200 Sequence

Humanities Core A (HUMN-200) and B (HUMN-201) develop historical understandings of the philosophical, social, political, and economic issues that have significantly shaped human life. Course offerings for Humanities Core A include a thematic or regional emphasis, and date from antiquity through 1500. Humanities Core B explores the emergence of the modern era from a global perspective (approximately 1500–1900). These courses enhance analytic skill and develop oral and written expression to prepare students for the critical theory sequence and other advanced work. Prerequisites include English Composition A and B.

HUMN-200-1—“Period Eyes”?: Visual Culture, Perception, and Cognition in the Fifteenth Century Jeannene Przyblyski

3 Units

Prerequisite: ENGL-101

This course will begin from the premise outlined in Michael Baxandall's book on Painting and Experience in 15th Century Italy—that paintings are “social contracts” to which viewers bring certain skills and habits of looking at and making sense of the world. We will use that premise to explore questions of empiricism before the Enlightenment, in particular as they relate to 15th century understandings of how the eye works and how knowledge is produced through the senses. We will look at the work of early Renaissance writers and artists, most particularly Leon Battista Alberti's *Treatise on Painting* (1435) which attempted to put contemporary theories about optics and spatial relations to the practical work of crafting a picture, and work from this text back to some of its sources in medieval Europe and Islam, especially Roger Bacon and Ibn al-Haytham (Alhazen). We will emphasize working from primary texts to larger contextual analyses and back again, in order to grow our understanding of how historians and art historians in particular read and interpret such texts and build larger projects of historical and critical analysis around them.

Satisfies Humanities Core A Requirement

HUMN-200-2—Encountering the Other through Love and War

Carolyn Duffey

3 Units

Prerequisite: ENGL-101

By analyzing the representations of cultural encounters, specifically those interactions produced by love and war, in the period from antiquity to the late Middle Ages in the Mediterranean Basin, parts of Europe, and the Near East, this course is designed to examine the pressure points in the cultural, political, and literary development of early world history. The class will read epics from the ancient Mediterranean area, exploring how the “other” is perceived, battled, conquered, or befriended by Homer in relation to such representations in the journey of the Sumerian/Babylonian hero Gilgamesh. The Sacred Marriage Texts of Sumer and Egyptian love poems from the second

and third millennium B.C.E. produce a dialogue with the biblical Song of Songs. Plato's Symposium and Euripides' *Medea* interrogate the question of gender in the classical Greek world where power, pedagogy, sexual preference, and love and revenge by the outsider, “barbarian” woman are played out. In the Middle Ages, Christine de Pizan, another female outsider and France's first self-supporting woman writer, poses questions about gender, sexuality, misogyny, and authority in the debate she stages between her books and the texts of the authoritative Boccaccio. Medieval texts on sexual physiology and the obscene 13th-century French fabliaux will contextualize de Pizan's debate. The last segment of the course will focus on medieval East-West encounters represented in Crusade narratives and in responses by 12th- and 13th-century Arab historians, aided by Edward Said's insights in *Orientalism*. Additionally, a number of contemporary parallels to these early texts will be part of this course, such as the film *A Dream of Passion*, a contemporary retelling of *Medea* (*Medea* as desperate mother), or Tamim Ansary's response as an Afghan American to 9/11 in West of Kabul, East of New York, an addition to our readings of the medieval Crusades.

Satisfies Humanities Core A requirement

Satisfies Studies in Global Cultures requirement

HUMN-200-3—Witchcraft, Oracles, and Magic: Belief Systems of the Premodern World

Thor Anderson

3 Units

Prerequisite: ENGL-101

Explorers, world travelers, missionaries, folklorists, and anthropologists have all contributed to a rich literature of world religions, and in this class we will examine a range of reports, commentaries, and analyses that will broaden and deepen our understanding of non-western belief systems. We will of course look to a number of scholars for theoretical approaches, but we will also make a special effort to encounter the texts, recordings, and replicas of expressive culture that embody world views quite at odds with the monotheism of the circum-Mediterranean region. Topics of discussion will range from philosophical inquiry (the nature of belief and the debate between science and spirituality) to the ethnographic (possession cults, magic in media and the popular imagination, and the quasi-cosmic determinism of New Age seekers). Students will be asked to initiate a case study (either a research project or an original investigation) to share with the rest of the class throughout the term.

Satisfies Humanities Core A Requirement

Satisfies Global Cultures Requirement

HUMN-201-1—Zen and Minimalist Poetics

Takeyoshi Nishiuchi

3 Units

Prerequisites: HUMN-200

Zen poetics is a poetic tradition that strives to touch silence; therein a word negotiates the danger of going to the steely point beyond which its semiotic singularity dissolves. The course investigates the peculiar language that emerges as minimal utterances in the vacancy of articulated meanings, boundlessly and ceaselessly nearing silence. For the investigation, we will read Dogon's philosophical treatises and Basho's haiku poems, along with the "poetry" of Martin Heidegger, the "theology" of Paul Celan, and the "plays" of Samuel Beckett.

Satisfies Humanities Core B Requirement

Satisfies Global Studies Requirement

MATHEMATICS

MATH-100-1—Principles of Mathematics

Vince Corvo

3 Units

Prerequisite: None

This course is an introduction to mathematics for students with a minimal background, and perhaps interest, in the subject. Its primary purpose is to engender an appreciation for modes of inquiry, conceptualization, intuition, creativity, and expression that may appear somewhat alien and obscure to the uninitiated, but which constitute an evolving, effective approach to problems and possibilities of fundamental structure, and, consequently, share many of the deep formal characteristics of traditional art praxis. Whether these similarities pertain to the work of contemporary artists is an issue to be considered as a matter of personal experience and discovery by participants in the class. Both the schedule of topics and the presentation of material selected are designed to provide access, for those artists who participate in this exercise, to the intuition and insight that enable the production and use of this enormously effective though exquisitely abstract technology. At its deepest level, mathematics is just another way of seeing.

Satisfies Mathematics Requirement or Liberal Arts Elective

SCIENCE

SCIE-111-1—Topics in Contemporary Science

Vince Corvo

3 Units

Prerequisite: None

Science is the systematic study of physical phenomena. Its principal methodology involves a synthesis of experimentation and theorization unique in the history of human endeavor, in that this particular balance of dual defining efforts has produced an approach to our environment which is unrivaled in its practical effectiveness. It is

important to realize, however, that much of the ultimate power of the scientific approach is of an entirely abstract nature, based upon an ever-deepening conception of fundamental structure which seems to be much more adequate for the task of understanding physical reality as it presents itself to human perception than is strictly necessary for survival. There are three areas of current scientific research which are of special interest, and a supplemental category of related issues that inform the scientific enterprise as a whole: physics, biology, neuroscience, and methodology. This course concentrates on topics from these primary fields, though other areas of interest, such as chemistry, enter into the discussion as examples of peripheral fields which have become largely subsumed under the widening scopes of more fundamental viewpoints represented by the principal trio of disciplines listed above. Another hot topic is consciousness, which has lately become a subject of legitimate scientific inquiry because it now falls under the purview of the "Big Three." Not surprisingly, this phenomenon of increasing unification of scientific fields is one of the principal topics of this course.

Satisfies Natural Science Requirement or Liberal Arts Elective

SOCIAL SCIENCE

SOCS-100-1—Introduction to Women's Studies: Intellectual Traditions and Contributions of Women in the Arts

Ella Diaz

3 Units

Prerequisite: ENGL-101

This course surveys first-, second-, and third-wave feminism in the US and abroad. Course requirements pertain to the intellectual and artistic contributions women have made in the arts and humanities over three centuries of women's movements. Each section considers differences between sex and gender, race and class, and feminist theories. Topics include feminist histories, gender development, body images, art, "women's work," and activism. The course also investigates new directions in twenty-first-century women's studies.

Satisfies the Social Science Requirement and the Global Studies Requirement

Fulfills General Elective for BA

Fulfills Liberal Arts Elective for BFA

SOCS-200-1/US-200-1—Whose City? Urban Theory and Global Justice

Eddie Yuen

3 Units

Prerequisite: ENGL-101

For the first time in human history, the majority of the world's people now live in urban areas. How are these new urban majorities surviving during a time of sharply polarizing wealth within and between nations? Who lives, who dies, and who decides? Should there be a right to the city? Is there such a thing as overpopulation? How do we understand racism and sexism in relation to these questions? The first part of this class will focus on the concept of poverty and the ways in which

abundance and scarcity figure in contemporary struggles over the form and content of globalization in the global south. The second part of the class will deal with US cities, specifically the Bay Area, focusing on the spatial and social consequences of globalization, restructuring, and the new intra-urban competition. Finally, we will look at some ways in which social movements are challenging the neoliberalization of urban governance and are pressing for alternatives.

Satisfies Urban Studies Requirement and Global Studies Requirement
Satisfies Social Science Requirement
Fulfills General Elective for BA
Fulfills Liberal Arts Elective for BFA

URBAN STUDIES

US-200-1/SOCS-200-1—Whose City? Urban Theory and Global Justice

Eddie Yuen

3 Units

Prerequisite: ENGL-101

For the first time in human history, the majority of the world's people now live in urban areas. How are these new urban majorities surviving during a time of sharply polarizing wealth within and between nations? Who lives, who dies, and who decides? Should there be a right to the city? Is there such a thing as overpopulation? How do we understand racism and sexism in relation to these questions? The first part of this class will focus on the concept of poverty and the ways in which abundance and scarcity figure in contemporary struggles over the form and content of globalization in the global south. The second part of the class will deal with US cities, specifically the Bay Area, focusing on the spatial and social consequences of globalization, restructuring, and the new intra-urban competition. Finally, we will look at some ways in which social movements are challenging the neoliberalization of urban governance and are pressing for alternatives.

Satisfies Urban Studies Requirement and Global Studies Requirement
Satisfies Social Science Requirement
Fulfills General Elective for BA
Fulfills Liberal Arts Elective for BFA

US-296-1—City as Studio Practicum

tammy ko Robinson

3 Units

Prerequisite: ENGL-101

City Studio uses urban sites and community facilities in San Francisco, Richmond, and Oakland as a laboratory for research, practice, and social interaction as part of students' course work. Mission Echos is a practicum that brings together new geography, media arts practice, alternative art education practices, and alternative venues for creating and exhibiting art. Students will learn to develop and implement a public art project with the instructor and collaborating community-based organizations together with partners that include Galeria de la Raza, Freedom Archives, and Mission High School. We will be examining the possible role of art as a form of public engagement, dialogue, and social change by utilizing artistic strategies as a form of new urbanism.

Satisfies Urban Studies Requirement and Global Studies requirement
Fulfills Liberal Arts Elective for BFA
Satisfies 3 Units of the 6-unit Off-campus Study Requirement

US-390-1—Thesis Colloquium

TBA

3 Units

Prerequisites: ARTH-102, ENGL-101

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that will culminate in the presentation of a thesis. Undergraduate theses may take a variety of forms, including critical essays, exhibition catalogues, websites, and collaborative projects. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

Satisfies Urban Studies Requirement

School of Studio Practice

CONTEMPORARY PRACTICE

CP-100—Contemporary Practice: Making and Meaning

J. D. Beltran (CP-100-1)

Amy Berk (CP-100-2)

Ian McDonald (CP-100-3)

Richard Berger (CP-100-4)

3 Units

Prerequisite: None

This course introduces new students to SFAI through intensive explorations of ideas, media, and sites. Choosing from a rich menu of workshops and projects, students begin to define their creative and scholarly interests. On-campus sessions are structured as seminar/workshops in which students encounter historical and theoretical material related to contemporary art presented by a range of SFAI faculty. They then move into workshop groups for technical demonstrations and studio time to respond to the topic through making work. For example, following a presentation on contemporary portraiture, a student curious about photography might join a workshop using photograms to make portraits. A student in history and theory of art might select a workshop scripting biographical portraits of artists for podcast. The course also includes off-campus sessions introducing students to the resources of the Bay Area urban environment and the creative study of urban space.

Fulfills Contemporary Practice Requirement for BA and BFA

DESIGN AND TECHNOLOGY

DT 101-1—Digital Literacy: Internet

Ravinder Basra

3 Units

Prerequisite: None

This course introduces contemporary tools and concepts by exploring the most ubiquitous areas of digital practice. It covers text processing, still-image processing, and their combination for local presentations—via digital projection—and global presentation over the World Wide Web through the student production of basic websites. During the class, students compare and contrast free open-source programs with their commercial alternatives. The class begins with a brief look at information design through the use of word-processing programs and ways to use them more effectively when writing papers, proposals, letters, and promotional materials. The course continues with sections on bitmapped and vector imaging. Adobe Photoshop will be used with imported digital photographs and scanned images in order to learn retouching, color correction, and myriad other effects. Adobe Illustrator, Inkscape, and Flash will be used to demonstrate the strengths of vector-based imaging. The course closes with two complementary sections on presentation. Here, students create presentations similar to Powerpoint for use in the classroom, lecture hall, critique, or to send via e-mail. In the second section, students learn the basics of creating websites, with an introduction to HTML and XHTML, cascading style sheets, and interactivity.

Satisfies Design and Technology Elective

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

DT-110-01—Frameworks of Art, Design, and Technology

Paul Klein

3 Units

Prerequisite: Co-enrollment in DT-101-01 Highly Recommended

Digital media art has been practiced and theorized within frameworks of more traditional media, such as television, avant-garde art, and fluxus art. However, the understanding of what is radically new about digital media often eludes such frameworks, because digital media challenges many of these paradigms. The need for an original framework that emerges from digital media is clear: we have an opportunity to formulate a new framework for a new medium using new technology. This course takes students from the earliest history of computing and electronic media to the digital as convergent media and outward from there to the greater impact of this new media on the world of art, design, and culture with relevant implications for the artist. The course focuses on core intentional or inherent aspects of digital, networked art. Some of these aspects are properties unique to digital media such as dynamic data, interactivity, or networking. Others are subjects commonly taken up in the creation of digital work, such as telematic space, time, the body and identity, decentralized authorship, collectivity, and the extended social life of digital projects. This class introduces the core skills necessary to employ digital media in the technical, generative, and investigative context of art and design practice.

Satisfies Design and Technology Requirement

Satisfies Photography Technical Elective

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

DT-116-1/FM-116-1—Introduction to 3D Modeling and Animation

Greg Lemon

3 Units

Prerequisite: None

This is a 3D digital-skills course designed to teach students the core technologies and philosophies used to design and develop 3D animated content. The class will use Maya to learn basic modeling, shading, and animation techniques through a variety of digital sculpting and animation assignments. Students will gain a fundamental understanding of Maya's dynamic, interdependent node-based architecture as they creatively explore the tools and techniques of polygonal and NURBS modeling, deformers, texturing, lighting, dynamics and skeletal animation. The class will provide students with the technical skills and conceptual understanding needed to create a wide range of 3D digital artwork, while maintaining an overarching focus on creativity, exploration, and experimentation through a traditional art context.

Satisfies Design and Technology Distribution 1 Requirement

Satisfies Film Elective

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

DT 150-1/SC-150-1—Introduction to Activating Objects (Physical Computing)

Chris Palmer

3 Units

Prerequisite: None

This course is intended for artists and designers alike as a jumpstart into adding technology into their palette of creative tools. Like any other creative medium it is important to learn as much as possible about the materials of the craft. The course will be a rigorous series of hands-on projects giving students the knowledge necessary to build technologically-based art works. There will be interactive workshops throughout the course that will involve instruction and development of basic electronic and hardware skills, including working with microcontrollers, sensors, motors, and other devices. Students will experiment and produce simple physical projects. A basic introduction to programming microcontrollers will be provided during the course. The course will result in a final show of student experimental electronic projects.

Satisfies Design and Technology Requirement

Satisfies Sculpture Elective

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

DT-200-1/CE-200-1—Artists Infiltrate Mass Production
Ian McDonald
3 Units
Prerequisite: Any 100-level Studio Course

This course is the study of interior objects and how they relate to cultural identity and shape our urban environments. Students will investigate the production of objects in society, specifically, tableware and interior objects, and discuss how they reflect cultural attitudes and population. The class will look at big-box stores, such as IKEA, Target, Wal-Mart, Costco, Old Navy, the Gap, and compare them to independent-minded alternatives such as American Apparel and the Mom and Pop shop. The course will also look at historical interior precedents, such as the Russian avant-garde and the Bauhaus, and compare them to recent trends such as Kate Spade, Jonathan Adler, and independently owned home-décor stores. How do these places reflect American culture and society? We will also look at large urban cities and how the production of objects for a large population further contributes to waste and identity. We will then compare them to small communities such as Trinidad, California, and Christiania in Copenhagen, Denmark, and discuss the difference in the shops and stores that surround these communities. We will furthermore follow the path of overproduced objects to find out where they end up. Artist studio? Salvation Army? We will also address the phenomena of the flea market, the garage sale, the street vendor, and pre-fab architecture. Students will investigate the cultural identities surrounding tableware, from fine porcelain to craft ware, and community vs. individuality. Issues of branding, identity, function and exchange will be at the forefront, of this both theoretical and practical course. Emphasis will be placed on experimentation in hopes of discovering new tableware forms and new ways of interacting with ceramic objects. Students will work with ceramics in multiple ways, including mold-making and edition casting, installation and infiltration, tableware design, glazing, and ceramic decals.

Satisfies Sculpture or Design and Technology Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

DT-214-1/PR-214-1—Conceptual Design and Practice:
Photoshop, Illustrator, and InDesign
Ravinder Basra
3 Units
Prerequisite: 3 Units of Design and Technology Coursework or Equivalent

This course will get you deep into three of the most popular and in-demand creative applications today: Photoshop, Illustrator, and InDesign. Weekly assignments will guide you toward completing your own final project. A thorough knowledge of Photoshop is mandatory for anyone interested in producing graphics regardless of the medium: art, photography, interactive design, or animation. Students will focus on three important aspects of Photoshop: importing data from a digital camera or scanner, correcting images, and painting. Illustrator is a vector-based drawing program with advanced typography tools. It is an essential tool for expressing one's ideas. You will focus on three key aspects of Illustrator: drawing, typography, and layout. InDesign is an extremely effective, easy-to-use electronic publishing and page layout application. It allows for the creation of sophisticated and elegant

multipage documents such as books, magazines, and brochures. Covered will be the process of setting up a publication by working with type, artwork, styles, and layout.

Satisfies Design and Technology Distribution 2 Requirement
Satisfies Printmaking Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

DT-220-1—Signal to Noise: Interactive Sound and Electronic Performance
Andrew Benson
3 Units
Prerequisite: 3 Units of Design and Technology Coursework or Equivalent

In communication theory, noise is anything that distorts a signal as it travels between a transmitter and a recipient. In this class, we will experiment with sound generation (synthesis), custom-effects processing, sampling, and automation in order to create unique sounds. Students will develop their own modules or instruments for making and processing sound and/or video, learning to utilize both the precision and the "noise" inherent in such hybrid systems. In addition to gaining fluency with MaxMSP software and signal-flow concepts, students will gather control signals for their work using sensors and simple electronic input devices. Projects will culminate in a final performance or interactive media installation.

Satisfies Design and Technology Distribution 2 Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

DT-233-1/SC-233-1—Expanded Drawing/CAD
John Roloff
3 Units
Prerequisite: Any 100-level Studio Course

A project-driven drawing class exploring the use of drawing for the development and design of sculpture, installation, everyday objects, spatial thinking, mapping, industrial interface, proposals, and problem solving. Students will gain knowledge and basic proficiency in programs like Adobe Illustrator and VectorWorks (a professional computer-assisted drawing [CAD] software) as well as experimental drawing to assist in the 2D and 3D design, organization, visualization, and presentation of their projects. The class is designed to facilitate the development of drawing as a tool to examine and conceptualize 3D interior and external space, objects, ideas, context, and site. Structural drawing systems such as scale, perspective, orthographic projection, and plan/elevation/section, as well as more experimental drawing-based approaches, will be explored. Information about contemporary applications of electronic, design-based and experimental drawing in a range of applications will also be presented. Familiarity with the use of MAC OS computers is required; basic knowledge of PhotoShop is desirable.

Satisfies Design and Technology or Sculpture Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

DT-301-1/SC-301-1—Site/Context: Public Art Studio
John Roloff

3 Units

Prerequisite: Any 100-level Studio Course or Urban Studies Coursework

This course is part of a series of site/context/science courses in the Sculpture department, a studio/site intensive class that investigates social, aesthetic, and practical issues of art and public space. Projects developed as sited, contextual, or social works in the environment of San Francisco and surrounding area will be explored through research, site investigation, and the development of proposals. As a practicum for public art commissions and issues, students will explore the production of hypothetical proposals for selected sites/contexts using a variety of approaches, including models, drawings, mapping, GPS/satellite data, database collections, recordings, and video. Readings from a range of critical writing will be used to augment class projects. The class will examine the concerns and strategies of such artists as Janet Cardiff, Maria Eichhorn, Dan Graham, Hans Haacke, Thomas Hirshhorn, Atelier van Lieshout, Maria Nordman, Robert Irwin, among many others.

Satisfies Design and Technology or Sculpture Elective
Satisfies Urban Studies Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

DT 380-1—Undergraduate Tutorial
Paul Klein

3 Units

Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Design and Technology Elective

DRAWING

DR-120—Drawing I and II
Bruce McGaw (DR-120-1)

Fred Martin (DR-120-2)

3 Units

Prerequisite: None

This course combines beginning and intermediate instruction in drawing. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for the making of drawings with the formal and conceptual constructs of the figure, the still life object, and abstraction. Drawing's vocabulary will remain the center of the course, including scale, proportion, perspective, composition, line, and modeling. Students will understand the value and limits of experimentation while exploring tools, materials, and

drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work and they will come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester. There is a \$35 materials fee for this course.

Satisfies Painting Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

DR-200-1—Drawing II and III

Jeremy Morgan

3 Units

Prerequisite: 3 Units of Drawing Coursework

This course provides intermediate and advanced instruction in drawing. Students will consider drawing as a discipline in its own right in addition to drawing's interdisciplinary position within all artistic approaches. Students will expand their knowledge of both traditional and nontraditional drawing media and traditional and non-traditional drawing surfaces. Students will develop and articulate an understanding of the matrix of concerns that constitute the act of drawing, increasing their ability to observe and analyze both representational and abstract form. Contemporary drawings multiple issues and flexibility will be addressed. Students will verbally articulate the technical, formal, aesthetic and conceptual goals for a drawing or drawing project. The specific focus of the course will depend on the instructor and may vary from semester to semester. There is a \$35 materials fee for this course.

Satisfies Painting Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

DR-202-1—Anatomy

Brett Reichman

3 Units

Prerequisite: 3 Units of Drawing Coursework

This course will facilitate an understanding of the surface contour of the human body through knowing the parts that lie below the surface: the major bones and muscles of human anatomy. Students will develop an ability to visualize the skeleton within the live model through the fragmentation, classification, and reassembling of skeletal parts. The attachment of the forms of musculature to the skeleton will increase student comprehension of the interface between these two systems. Detailed anatomical drawings will be completed through multiple viewpoints in conjunction with life drawing from the model. Students will increase their facility in drawing the figure from life within an individualized approach. On site drawing at the UCSF Gross Anatomy Lab will provide students with an opportunity to draw from actual human cadaver dissection. Studio projects will ascertain the body through comparative structures. Students will consider the mechanisms and rituals inherent within the act of dissection and translate the foundations of anatomy into broader conceptual frameworks.

Satisfies Painting Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

DR-190-1/CS-190-1—My Bad: A Spotty History of Failure
Darrell Alvarez
3 Units
Prerequisite: ENGL-101

"Failure is the condiment that gives success its flavor" (Truman Capote). Things seldom go as planned; that's good for ratings. Failure is where the story turns human, and through failure the audience can enter. With error (the dent in the fender, the derailed presentation, the broken contract), we become aware of the artist, and so the artist's true narrative intersects with the staged story or artwork for a moment. Even in work steeped in technology, the glitch reminds us of the human who has lost control of the machine. In order to intimately explore capacity for error small and large, students will utilize the disciplines of autobiographical short story writing, drawing, and performance. By working in three mediums instead of one, weak points will surface and work can begin. The goal here is the "A for effort" because it is in the willingness to succeed—and not in success—that biography is formed. We will study artists and writers whose very mediums are risk and chance, focusing especially on works where control was lost, including Sheffield, England-based Forced Entertainment's closing performance of *Club of No Regrets* (1997), a night when the play was taken over by a surprisingly enthusiastic audience who spontaneously restructured the final act; the Austrian collective Gelitin's [sic] conversion of a Berlin low-income housing apartment into a dark ride that veered off in such unexpected directions that for years after the artists omitted the work from their resume; *die Schlotze* (2002), Nao Bustamonte and Miguel Calderon's poorly planned improvisational presentation of a work, *the Chain South* (1994), that proposed visiting the various McDonald's from San Francisco to Mexico City; Jayne Mansfield's failed (or more accurately, accidentally comical) attempt at dramatic acting in her last film (made the same year she died), *Single Room Furnished* (1964); and Truman Capote's unfinished novel, *Answered Prayers*, which was started in the late Sixties and published posthumously in 1987.

Satisfies Liberal Arts Elective
Satisfies Drawing Elective
Satisfies Critical Studies Elective for BA
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

FILM

FM-101-1—Introduction to Film
Lynn Hershman Leeson
3 Units
Prerequisite: None

This course is a practical hands-on introduction to filmmaking. Its primary aim is for students to come away with a working knowledge of issues pertaining to filmmaking and a moving image language. Emphasis will be placed upon visual/temporal developments, working with technology, and developing an understanding of the basics of film language and grammar. We will strive to stretch and expand beyond the ways film has traditionally been used in the industry and, instead, explore various definitions of the medium as it used by artists. We will work in 16mm, super-8, and regular 8mm formats. Projects include making a film without a camera, hand-processing, in-camera editing, non-conventional film projection, and an editing study of movement

as motion or as change. Students taking this course are strongly encouraged to take Technical Fundamentals of Filmmaking (FM-102-1) either concurrently or within one semester (prior to or subsequent to) of taking this course. There is a \$35 materials fee for this course.

Satisfies Film Requirement
Fulfill General Elective for BA
Fulfills Studio Elective for BFA

FM-102-1—Technical Fundamentals of Filmmaking
Jeff Rosenstock
3 Units
Prerequisite: None

These weekly film production workshops are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week will cover a different aspect of film production in a hands-on workshop atmosphere.

Satisfies Film Elective
Fulfill General Elective for BA
Fulfills Studio Elective for BFA

FM 110-1—Electro-graphic Sinema
George Kuchar
3 Units
Prerequisite: None

Electro-graphic Sinema is an opportunity to learn the basics of production while collaborating on the latest in a long line of glorious testaments to cinematic excess. This production workshop tackles all the dramatic elements of narrative production including lighting, set and costume design, dialogue, directing, acting, special effects and make-up/hair design, all emphasizing low-budget DIY techniques. Students will contribute their personal talents and expressions to the production, which will be screened at the end of the semester. This companion to the AC/DC Psychotronic Teleplays course is a collaborative cinematic adventure with a twist: the footage will be available to all who wish to edit on their own or make abstract concoctions of the existing material for other classes.

Satisfies Film Elective
Fulfill General Elective for BA
Fulfills Studio Elective for BFA

FM-116-1/DT-116-1—Introduction to 3D Modeling and Animation
Greg Lemon
3 Units
Prerequisite: None

This is a 3D digital-skills course designed to teach students the core technologies and philosophies used to design and develop 3D animated content. The class will use Maya to learn basic modeling, shading, and animation techniques through a variety of digital sculpting and animation assignments. Students will gain a fundamental understanding of Maya's dynamic, interdependent node-based

architecture as they creatively explore the tools and techniques of polygonal and NURBS modeling, deformers, texturing, lighting, dynamics and skeletal animation. The class will provide students with the technical skills and conceptual understanding needed to create a wide range of 3D digital artwork, while maintaining an overarching focus on creativity, exploration, and experimentation through a traditional art context.

Satisfies Design and Technology Distribution 1 Requirement
Satisfies Film Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

FM-204-1—Digital Cinema I

Michella Rivera-Gravage

3 Units

Prerequisite: FM-101

This course introduces students to practical skills and conceptual issues connected with using digital tools and techniques for filmmaking and cinema practice. In addition to learning fundamental principles of digital cinematography, imaging, nonlinear editing with Final Cut Pro, digital audio and the mixing of analog and digital formats, students will explore the creative problems and possibilities introduced by the marriage of digital tools with the art of cinema. Class time will be evenly divided between lecture and demonstration, screenings of relevant work, critiques of student work, and hands-on exercises. Students will be required to complete a final project incorporating tools covered in the class, as well as short exercises assigned throughout the term.

Satisfies Film Intermediate Distribution Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

FM-220-1—Documentary Film Ethics

Michael Fox

3 Units

Prerequisite: 3 Units of Film Coursework

This course examines the multitude of ethical issues that color and influence the work of practicing documentary filmmakers. The overarching context is the complicated question of the filmmaker's responsibility to his or her subject as well as to the viewer. The purpose of the course is to provide the opportunity for students to become familiar with contemporary and historical debates regarding documentary filmmaking, in order to learn to be more critical consumers of documentaries. As a next step, the students—especially film majors—will be asked to develop and articulate their own ethical standards and guidelines. The ethical issues to be explored and discussed include informed consent, the effect of the camera's presence, factual accuracy vs. artistic license, representation and exploitation (of the subject by the filmmaker and vice versa), the limits of objectivity, and the use of metaphor. The films screened in class will range from explicitly political films to first-person documentaries and will include Nanook of the North, Las Hurdes, Titicut Follies, Grey Gardens, The Good Woman of Bangkok, Nobody's Business, American Movie, Little Dieter Needs to Fly, Bowling for Columbine, Ford Transit, The Fog of War, The Five Obstructions, Czech Dream, Radiant City, and Forbidden Lies.

Satisfies Film Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

FM-302-1—Advanced Documentary

Sam Green

3 Units

Prerequisite: 6 Units of Film Coursework

This class combines in-class screenings, lecture, discussion, and a production component. During the semester, students will be exposed to a wide range of documentary films and videos that can be considered part of an experimental tradition and/or impulse within the documentary genre. Students will also make their own documentary projects that will experiment with form in a way that is central to the premise of the class. Students will be exposed to a wide range of documentary filmmaking that falls outside the traditional documentary approaches, as opposed to focusing on a narrow subgenre within documentary such as essay filmmaking or personal documentary. In this class, students will become familiar with the long and diverse tradition of experimental documentary, focusing on filmmakers from Vertov to Shirley Clarke, and from Jean Rouch to Chantal Akerman. During the semester the class will be animated by a series of key questions and issues. This class covers the work of filmmakers who are historically important such as Joris Ivens, Walter Ruttmann, Chris Marker, Jill Godmillow, James Benning, Marlon Riggs, Su Friedrich, and others. We will also look at the work of contemporary filmmakers such as Deborah Stratman, Jem Cohen, Craig Baldwin, Naomi Uman, Travis Wilkerson, Jenni Olson, Nikolaus Geyhalter (Our Daily Bread), Johan Grimmonprez (D-I-A-L History), Michael Glawogger (Megacities, WorkingMAN's Death), William Jones, and Thor Anderson, among others. Some contemporary guest speakers will be brought in.

Satisfies Advanced Film Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

FM-380-1—Undergraduate Tutorial

Lynn Hershman Leeson

3 Units

Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Film Elective

INTERDISCIPLINARY

IN-114-1—Collage

Carlos Villa

3 Units

Prerequisite: Some Painting Experience Helpful

This course combines painting processes that use collage, mixed media, and assemblage, and will concentrate on the use of found or fabricated materials. Discussion will include the different methods of glues and surface attachment as well as experimentation with various painting surfaces beyond the conventional ones. Sculptural approaches to collage will be explored along with the idea of recycling materials.

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

IN-390-1—Senior Review Seminar

John DeFazio

3 Units

Prerequisite: Senior Standing or Portfolio Review

This course provides an opportunity for seminar-format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.

Satisfies Senior Review Requirement for BFA

IN-391-1—Honors Interdisciplinary Studio

TBA

3 Units

Prerequisite: Senior Standing

Students must submit a completed and signed HIS contract and portfolio of work or project proposal to be considered for this course. Only students accepted to the course will be eligible to register and receive a studio. The Interdisciplinary Honors Studio is intended to advance the student's development of independent research and projects through one-on-one discussions with a faculty advisor. Subject to the approval of a specific faculty member, a learning contract is drawn up by the student and the faculty advisor. The contract contains a description of the project, the goals to be achieved, and the schedule of on-campus meetings. The student meets with his or her faculty advisor at least three times during the term for continuing guidance and evaluation. Students are expected to have developed a body of work or project proposal, and should demonstrate familiarity with materials and the ability to work in a self-directed manner. Students must submit a signed Interdisciplinary Honors Studio contract (with faculty signature) and a portfolio of work or project proposal for acceptance into this course. At the end of the semester, each student will be required to present a completed body of work or project to a faculty review committee. Students accepted into this course receive individual workspace for the semester. Students must register for three units.

Satisfies the Senior Seminar Requirement

Fulfills Studio Elective for BFA

IN-396-1—Internship

Jennifer Rissler

3 Units

Prerequisite: Junior Standing

The internship class is structured as a directed study/tutorial, allowing students to focus on an internship while staying engaged with a faculty advisor throughout their experience. Students are expected to work a minimum of ninety hours on site (an average of six hours per week) throughout the semester. Readings augment experiential investigations and cover topics including visual arts funding, organizational structure, and the effect of the culture wars on the sustainability of arts organizations. Readings include texts by Martha Rosler, George Yudice, Lewis Hyde, Michael Brenson, Julie Ault, and Andrea Fraser. During tutorial meetings, individual experiences are discussed in depth. Students are encouraged to propose their own internships, and the instructor is available to assist in this capacity.

Satisfies 3 Units of the 6-unit Off-campus Study Requirement

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

NEW GENRES

NG-101-1—New Genres I

Keith Boadwee

3 Units

Prerequisite: None

This course is an introduction to the conceptual methods of new genres, which is not a medium or material-specific discipline but rather an approach or an attitude towards visual thinking and expression. New genres includes time-based media, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio class encourages the thoughtful engagement of complex ideas through visual means.

Satisfies New Genres Requirement

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

NG-110-1—Guerrilla Video Production Strategies

Jennifer Krasinski

3 Units

Prerequisite: NG-101

This class will explore effective strategies for the production and dissemination of video art work from a technical, methodological, and philosophical perspective. During the course of the class, we will look at works by various artists that exemplify different tactics. Drawing from a wide range of styles and methods—documentary, performance, dramatic narrative and experimental filmmaking—we will discuss what works and what does not. Emphasis will be placed on pre-production,

editing, working with others, and getting the finished video project shown in both orthodox and unorthodox venues. In addition students will be required to show, discuss, and complete at least one of their own works during the course of the semester. Some reading of handouts that pertain to the subject of the class will also be required. In order to optimize on the creative potential of both a laboratory and seminar type setting for the class, attendance, communication, and class participation is extremely important. The final grade of the students will be based on this and the completion of video work.

Satisfies New Genres Video Distribution Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

NG-140-1—History of New Genres
Sharon Grace
3 Units
Prerequisite: ARTH-101

This international survey course will examine the work of exemplary artists for whom the idea or concept of "the work" became paramount. Between the 1950s and 1980s, the art object was transformed into an evanescent form between the poetics of gesture and object as residue. Through lectures, slides, video, film, and presentations by visiting artists, writers, and critics, this course encompasses the history of new genres from its inception to the present. The network of correspondence will be traced between artists of the Americas, Europe, and Asia, and forms of art based on elements of time and process, including action, language, performance, systems, light and space, installation and video. The class will investigate and discuss the historical contexts in which these forms emerged.

Satisfies New Genres Art History Requirement
Art History Elective for BA and BFA
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

NG-201-1—New Genres II
Will Rogan
3 Units
Prerequisite: NG-101

This course is the continuation of ideas and foundations begun in New Genres I. New Genres II is primarily designed for new genres students at an advanced level, but students from other disciplines are welcome, pending instructor permission or completion of the prerequisite.

Satisfies New Genres Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

NG-204-1—Installation: Alternative Contexts
Sharon Grace
3 Units
Prerequisite: NG-201

This course is suggested for students who wish to include the specifics of time and place in their object making or, for those already working in time-based activities, to provide an opportunity to objectify and situate those actions and to develop strategies for constructing space and experiences. To paraphrase Lawrence Weiner, we will examine the weight, length, breadth, sound, and smell of it all. Students may work in any medium including that of their major or in materials suggested by or indigenous to specific sites. Group critiques will address issues of form versus content, strategy versus intuition, presence versus absence, equilibrium, viewer engagement, and relevance.

Satisfies New Genres Distribution Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

NG-220-1—Conceptual Drawing
Keith Boadwee
3 Units
Prerequisite: NG-101

Drawing in the context of contemporary practice has increasingly come to be viewed as a form in and of itself rather than as a "support" for other forms. This class will emphasize drawing as the most immediate way to illustrate one's ideas as opposed to traditional drawing classes which focus on technique. Class time will primarily be used to draw, but will be used to examine drawing historically, particularly as it relates to the field of new genres. While works in this class will be critiqued from a formal as well as a conceptual perspective, issues related to content will take precedence over technical instruction or ability. Students in this class will be given the time and the means to incorporate drawing into their own practices and to produce a significant body of work.

Satisfies New Genres Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

NG-220-2—Performance/Sound/Language
Tony Labat
3 Units
Prerequisite: NG-101

There is a long history of artists working with sound, using sound as well as language that is performed, from video artists to spoken-word performance artists to artists working with pure sound as material. In this class the students will explore sound or text/language in performance, installation video or film, to engage in a workshop-style studio seminar that will explore the possibilities of sound within the parameters of each student's approach, medium, and ideas. This class will culminate in an exhibition of performances, videos, and installations at a public venue.

Satisfies New Genres Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

NG-250-1—We Want the Airwaves

Julio César Morales

3 Units

Prerequisite: NG-101

This course examines the history, future, and the usage of radio as a tool for social change and as an art medium. The class will focus on developing SFAI's first radio station both through low-power transmission and online streaming. Lectures will cover the history of alternative radio, experimental audio, pirate radio, global talk shows, and radio novellas. The course will also look at the usage of audio-based projects in contemporary art with a focus on music, installation, public interventions, and video. The studio component will be for students to create a functioning radio station and learn the fundamentals of recording and editing audio through the usage of digital sound programs. The class will include a weekend workshop for creating low-frequency radio transmitters by members of neighborhood public radio. Students will also be expected to create content for the radio show, including interviews with visiting lectures at SFAI as well as SFAI student audio-based projects. The outcomes will be utilized as a resource and archive online as well as on CD in the SFAI library. Lectures and class guests to cover radio as public intervention; audio-based contemporary art; radio as a tool for social change; journalism and media; history of alternative radio; future of radio and Internet technology. Technical objectives include recording and digital audio editing; writing and interviewing techniques; and radio production. There is a \$45 material fee for this course.

Satisfies New Genres Elective
Satisfies Urban Studies Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

NG-290-1—Humor in Contemporary Art

Allan deSouza

3 Units

Prerequisite: 6 Units of New Genres Coursework

This class will examine the use of humor as a strategy for art production. When is art funny? When is it not? We will look at different types of humor, including jokes, satire, puns, bawdiness, and the absurd as ways to subvert convention or address what might otherwise be too threatening or even unspeakable, particularly around issues of the body. Drawing from movements such as Dada, Surrealism and Fluxus, as well as more recent work around race, class, gender and sexuality, students will develop their own "funny" projects.

Satisfies New Genres Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

NG-307-1—Advanced Projects

Allan deSouza

3 Units

Prerequisite: Instructor Permission
(Portfolio Reviews during First Class)

This course is intended for upper-level undergraduates and graduate students who are working within expanded forms, such as installation, video and sound work, performance, social sculpture, and photography. Its purpose is to allow selected students to concentrate on a limited number of projects over the semester. Students enrolled in this course are expected to work independently, to define their own projects and to realize goals that they have established. The class structure combines the attributes of a theory seminar (assigned readings accompanied by discussion), a studio class (working on projects), and a critique seminar (discussions centered on work). Field trips and visiting scholars and artists will also provide an important part of the curriculum.

Satisfies New Genres Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

NG-380-1—Undergraduate Tutorial

Jennifer Krasinski

3 Units

Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies New Genres Elective

PAINTING

PA-120—Painting I and II

Carlos Villa (PA-120-1)

Bruce McGaw (PA-120-2)

3 Units

Prerequisite: None

This course combines beginning and intermediate instruction in painting. Students will gain an expanded understanding of the painting process through demonstrations, experimentation, readings, and critique discussions. The course content will focus on a comprehensive understanding of pictorial dynamics including composition, materiality, and color. Students will acquire an increased familiarity with the foundational tools and techniques required for the making of paintings and they will learn how to begin, sustain, and complete a work of art.

Students will demonstrate an appreciation of how the crystallization of experience, medium, and information can construct a bridge between private experience and shared public awareness. The specific focus of the course will depend on the instructor and will vary from semester to semester. There is a \$35 materials fee for this course.

Satisfies Painting Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

PA-200—Painting II and III
Jeremy Morgan (PA-200-1)
Pegan Brooke (PA-200-2)
TBA: Diebenkorn Teaching Fellow (PA-200-3)
3 Units
Prerequisite: 3 Units of Painting Coursework

This course provides intermediate and advanced instruction in painting. Through individual and class critique discussions, students will apply the varied conceptual processes involved in the practice of painting as a means for independently generating and resolving meaningful visual ideas. The course will broaden personal painting processes and visual vocabularies in relation to technical and conceptual options. Students will display an awareness of contemporary visual culture reflected through the aesthetic and formal qualities of their work and they will verbally articulate the technical, formal, aesthetic, and conceptual goals for a painting or painting project. Students will learn the significance of creating a series or sequence of works, which will develop an idea over time. Thorough research, students will increase their knowledge of the historical and contemporary conditions of painting together with their own positioning within these discourses. The specific content and focus of the course will be determined by the instructor. There is a \$35 materials fee for this course.

Satisfies Painting Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

PA-220-1—Better Painting through Chemistry: Tools and Techniques
Matt Borruso
3 Units
Prerequisite: 3 Units of Painting Coursework

The building blocks for a satisfying painting are both conceptual and formal. This course examines the formal aspects of constructing a painting from the ground up and considers the application of materials as a conceptual strategy. As a class, we will engage in making paintings with an eye towards the unlimited possibilities that the medium holds. Studio time will be punctuated by demonstrations on stretcher bar and panel construction, ground preparation, underpainting, mediums, paint mixing, color theory, and more. This course will also encourage experimentation with paint as a substance for manipulation in tandem with more traditional methods. The powerful physicality of paint can take shape in the form of super-thin washes, layers of translucent oil glazes, or thick goopy impastos. How is a mixture of crushed rocks and oils transformed into a painting?

We will explore the seemingly magical process which makes this metamorphosis possible. No matter the style—whether photorealist or the faux-naïve—a confident understanding of the tools of the trade will provide a solid foundation for a lifelong painting practice. Readings for this class will include excerpts from *What Painting Is* by James Elkins, *Dear Painter, Paint Me*, edited by Alison Gingeras, and more.

Satisfies Painting Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

PA-220-2—Night Painting
Fred Martin
3 Units
Prerequisite: 3 Units of Painting Coursework

For decades Fred Martin's night painting class has been a staple of the painting department's long and distinguished history. A minimum of fifteen works of art—paintings, suites of drawings, studio journals—will be required to pass the course. There will be a critique of the month's work on the last Tuesday of each month, so that we can all see what we have accomplished during the month.

Satisfies Painting Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

PA-220-3—Narrative Painting
Caitlin Mitchell-Dayton
3 Units
Prerequisite: 3 Units of Painting Coursework

Contemporary narrative painting proposes meaning across a broad and complex range of possibilities. Neo Rausch's surreal landscapes invite decoding but draw the line at any final interpretation. At his best, Lucien Freud can make two people in a room look like a book-length story. For a decade, Peter Doig has drawn visual fuel from a single horror movie scene. Issues of contemporary culture, fantasy, politics, celebrity, and lived experience all inform current narrative painting practices, while inextricable ties connect these works to this strongest of all threads in art history. Levels of representation and stylistic range will be examined, including the use of photographic source material and discussion of the term "illustration." Readings from *Biting the Error: Writers Explore Narrative* will be used as starting points for critical discussion.

Satisfies Painting Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

PA-380—Undergraduate Tutorial

Brett Reichman (PA-380-1)

Dewey Crumpler (PA-380-2)

Carlos Villa (PA-380-3)

3 Units

Prerequisite: Junior Standing

Tutorial classes provide one semester of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Painting Elective

PHOTOGRAPHY

PH-101—Photography I

Adrienne Pao (PH-101-1)

Henry Wessel (PH-101-2)

3 Units

Prerequisite: None

This course addresses the primary aspects of photography in a relationship to aesthetic development. Light, time, camera, lens, and development of film and paper are stressed in an environment of rigorous laboratory work. Students who believe themselves sufficiently experienced to request a waiver of the PH-101 course content may present a portfolio of twenty prints of their own recent work demonstrating a competence in the medium. In addition a technical test is required. For such a waiver, see the Photography department area manager and to arrange a time for testing, after which a determination based upon the test and print portfolio will be made. There is a \$35 materials fee for this course.

Satisfies Photography Requirement

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

PH-110-1—Photography II: Understanding Photography

Linda Connor

3 Units

Prerequisite: PH-101

This course is an intensive investigation of the inherent characteristics and problems of the medium, emphasizing the critical evaluation of student work based on the details of an image as well as the single image within a body of work. This introduces the student to a broad range of photographic practices to experience various manners and conceptual approaches, to which, the medium of photography may be applied. Through assignments, different approaches to self-expression will be undertaken and experimented with. The student will begin to see how their work fits into the continuum of photography's history.

Satisfies Photography Requirement

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

PH-111-1—Technical Workshop: The Digital Book

Michael Creedon/John DeMerrit

3 Units

Prerequisite: PH-101 or Equivalent

This course incorporates traditional bookbinding principles with modern digital fine art printing skills that help students learn how to create limited edition fine-art books of their artwork. Basic book construction is explored along with a variety of bookbinding materials. By juxtaposing images with words in the form of a limited edition fine-art book, students can expect to fine-tune the intention and meaning of their artwork. Learning the skills available in digital mediums allows students to work in Photoshop CS from digital image files specifically designed, storyboarded, sequenced, edited, and printed in Photoshop CS and InDesign. A color-managed ICC profile workflow is taught to ensure the finest monitor-to-print color and black and white output on rag paper, canvas, transparency film, silk, lustre, or matte or glossy substrates using archival pigment inks. Scanning and printing skills are explored in depth along with page layout and creative page design. Basic Mac computer skills are necessary though no prior knowledge of image or page editing software is required. The most important element is for each student to have a collection of images in either black-and-white or color, and to have the desire to amplify and refine their content through the creation of limited edition fine-art books. There is a \$50 materials fee for this course.

Satisfies Photography Technical Elective

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

PH-120-1—Introduction to Digital Photography

Jack Fulton

3 Units

Prerequisite: Any 100- or 200-level Photography Course

This course deals with the fundamental concepts of Photoshop CS while presenting it as the prime essential tool for the photographer and graphic designer. Topics covered include layers and curves; shadow/highlight and color correction; cloning, healing, and paint tools; blending modes; image size/file resolutions; and optimal preparation of files for printing to pigment inks printers. Additional topics include the fundamentals of scanning; setting white and black points; appropriate file formats; and image resolution as it relates to final print size. There is a \$50 materials fee for this course.

Satisfies Photography Digital I Requirement

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

PH-140-1—History of Photography I

Reagan Louie

3 Units

Prerequisites: ARTH-100, ARTH-101

This course offers a survey of the history of photography from its inception in the 1830s through Modernism and up to the present. We will look to the relationship of photography to science, documentation, art and visual culture as a whole and become familiar with the key figures, major practitioners, and important artistic movements of the time. Through discussions and readings, particular attention will be paid to how varied economic, political, and technical elements have impacted the medium and, inversely, how the great undifferentiated whole of photography has similarly influenced changes in modern society.

Satisfies the History of Photography I Requirement

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

PH-201-1—Digital Photo II

Adrienne Pao

3 Units

Prerequisites: PH-101 and PH-120

This course introduces students to a more advanced level of the conceptual and technical aspects of digital photography. It is designed for students who already have a basic understanding of digital photographic processes. The course will explore the communicative possibilities of digital prints and web, multimedia, and video applications of the still image. The course will also include discussions of the professional possibilities available to photographers after graduation and instruction on how to produce digital portfolio materials.

Satisfies Photography Digital II Requirement

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

PH-202-1—Nevada Plus: The Eco-logic Journey toward Landscape Photography

Jack Fulton

3 Units

Prerequisites: PH-101 or Equivalent, PH-110, and PH-140 or PH-141

Long thought of as the romantic stepchild of the medium, landscape photography has come of age in light of global warming. The highlight of this class is an eight-day meander through the Great Basin desert of Nevada and over the Sierra Nevada. The impetus for this course is the question, How do we preserve the world we live in? This problem and quest goes beyond beauty alone. The dark space of politics and environmental degradation and repair will intermingle with lively conversational critiques. Students must pay a fee of \$300–\$400 to cover all expenses for the Nevada excursion based on gas and car rental prices at the time of departure.

Satisfies Photography Concept Elective

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

Satisfies 3 Units of the 6-unit Off-campus Study Requirement

PH-207-1—Art and Commerce

Muffy Kibbey

3 Units

Prerequisite: PH-101 or Equivalent

This course is a new hybrid theory/studio course which examines the nexus between art/photo and commercial work. There is currently a strong intersection between art making and commercial work in magazines, advertising, and fashion. Artists are crossing over into these fields and blurring distinctions between the two areas. The course will examine the current and historical relationship between art and commerce, beginning with art's service to the church and state, and moving to photography's instrumental evolution, and concluding with a close look at the various ways art and commerce interact now: artists working with corporations, both traditional and not, art photographers creating fashion campaigns, and commercial craftsmen producing art for artists. Students will combine reading and research with the production of their own work which will address the issues of the class. There will be field trips and guests, such as magazine editors and advertising reps.

Satisfies Photography Concept Elective

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

PH-215-1—Sacred and Profane I

Linda Connor

3 Units

Prerequisites: 6 Units of Photography Coursework

In this first semester of the year-long course, students will create a detailed body of work conceived in relationship to contemporary art and within the history of human expression. The course will look at a broad range of sacred, mythic, and profane images in a cross-cultural framework. Assigned readings, several short papers, some research inspired by students' creative work, and a class presentation will be required. It is highly recommended that students who complete this course go on to enroll in Sacred and Profane II in the Spring semester.

Satisfies Photography Concept Elective

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

**PH-220-1—The Documentary Story: Exploring
Multimedia**
Darcy Padilla
3 Units
Prerequisites: PH-101-1; Knowledge of Digital
Photography Helpful

The intention of this course on documentary photography is to develop an individual project exploring the new possibilities of multimedia. Through gathering information with photography, video, sound, and the written document, students will create an individual presentation. Topics covered include finding and developing story ideas; gaining access; photographic composition, editing and sequencing; introduction to digital video cameras and audio recorders; and the basics of audio and digital video editing. Participants will receive an overview of many styles of documentary photography using multimedia.

Satisfies Photography Concept Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

**PH-300-1—Pilara Foundation Distinguished Visiting
Photography Fellows Seminar**
Reagan Louie
3 Units
Prerequisite: 6 Units of Photography Coursework

Students will work directly with internationally recognized photographers and media artists. Each fellow will visit SFAI for one week and function as seminar leaders in coordination with a faculty member. Students will create ongoing work and produce a final project in response to the issues raised by each visiting fellow. The seminar will meet once a week and will meet the entire week during each fellow's visit. Students will be expected to attend all class sessions.

Satisfies Photography Concept Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

PH-301-1—Advanced Analog Photography
Radek Shrivaneek
3 Units
Prerequisite: 6 Units of Photography Coursework

This course will encompass a variety of topics related to analog black-and-white photography. Students will be taught the darkroom techniques used in the traditional chemical process as well as explore the unique qualities of the materials, thus expanding their technical and aesthetic palette and refine their ability to produce exhibition-grade silver-gelatin prints. The technically oriented darkroom sessions will be complemented by regular critiques to review, evaluate, and discuss the technical aspects of student work as well as the quality of the conceptual ideas. Slide shows and discussions of historical and contemporary directions and contexts in which the media continues to evolve will provide background. Students will be required to work on their own photographic projects.

Satisfies Photography Concept or Technical Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

PH-380-1—Undergraduate Tutorial
Linda Connor
3 Units
Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Photography Technical or Concept Elective

PH-381-1—Special Projects
Henry Wessel
3 Units
Prerequisites: PH-101 or Equivalent, PH-110, and PH-140
or PH-141

Each student is expected to present a proposal outlining the nature of the project and goals for the semester. Students meet individually with the instructor.

Satisfies Photography Technical or Concept elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

PRINTMAKING

PR-101-1—Introduction to Printmaking
Timothy Berry
3 Units
Prerequisite: None

This beginning-level course will provide students with an introduction to a variety of printmaking processes including etching and lithography. Course participants will have an opportunity to expand their studio practice through the creation of multiples and experimentation with the unique aesthetic of the printed mark. In this course we will examine the ways that printmaking has evolved through its relationship to industry, technology, and culture. Through rigorous studio work, discussion, and critiques, we will mine the conceptual possibilities of printing in a contemporary context. There is a \$35 materials fee for this course.

Satisfies Printmaking Requirement
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

PR-106-1—Artists' Books: Structures and Ideas

Charles Hobson/Macy Chadwick

3 Units

Prerequisite: None

This class looks at the qualities of books that have the potential for creative expression beyond the typical notion of a book. Building on characteristics such as the potential for storytelling, performance, and unique methods of display, the class will examine the relationship between word and image and the structure and sequencing of information. The focus will be on letterpress printing as a means to producing artists' books. Students will learn how to make polymer plates to print on the Vandercook press. Other letterpress image generation techniques such as pressure printing and relief printing will be covered. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective

Fulfills General Elective for the BA

Fulfills Studio Elective for the BFA

PR-107-1—Relief Printing through Social Investigation

Juan Fuentes

3 Units

Prerequisite: None

Students will be taken through various carving and printing exercises and projects that are designed to develop appreciation and understanding of the technical and aesthetic qualities of traditional and modern woodcut/linoleum processes. Students will use the figure or portrait as a point of reference for projects that would come from their own convictions and passions about current issues facing our world. This course will briefly examine printmaking, both historically and currently, as a tool for democratic social movements and change, focusing on the example of printmakers from Latin America and Mexico. We will examine the Mexican artists working with the Taller de Gráfica Popular, including the German expressionists and the rich tradition of printmaking in Puerto Rico and Cuba. What was their historical influence on US artists from the WPA and during the civil rights and Chicano movements? There is a \$35 materials fee for this course.

Satisfies Printmaking Elective

Satisfies Critical Studies Elective

Satisfies Global Studies Requirement

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

PR-108-1—Drawing and Painting to Print

Timothy Berry

3 Units

Prerequisite: None

Definitions of printmaking have constantly been evolving ever since man first reached his ash-covered hand to the roof of a cave. In process they have evolved from direct hand manipulation in text and image creation through to today's digital revolution. Printmaking's strength is that these same technologies and their processes also present, each in their own unique way, questions and issues that are at the heart of the discourse of our time. "Printmaking is not an object, technique, or a process—it is a theoretical language of evolving ideas." This class will begin to provide insight into how the old and the new can coexist and function in interactive ways that preserve tradition while embracing and creating new paradigms. These insights will be investigated through drawing, painting, and printmaking projects. Printmaking processes involved in our explorations will include drypoint and hardground etching as well as monotypes and monoprints. These projects will be based on the collaborations (sources) between these traditional understandings and of their applications to printmaking, investigating transferal, layering, and transformation. These projects, seven in total (from which class participants will choose four), will involve moving back and forth between the drawing/ painting studio and the printmaking lab. All work will be examined through both individual and group critiques.

Satisfies Printmaking Elective

Fulfills General Elective for the BA

Fulfills Studio Elective for the BFA

PR-214-1/DT-214-1—Conceptual Design and Practice: Photoshop, Illustrator, and InDesign

Ravinder Basra

3 Units

Prerequisite: 3 Units of Design and Technology Coursework

This course will get you deep into three of the most popular and in-demand creative applications today: Photoshop, Illustrator, and InDesign. Weekly assignments will guide you toward completing your own final project. A thorough knowledge of Photoshop is mandatory for anyone interested in producing graphics regardless of the medium: art, photography, interactive design, or animation. Students will focus on three important aspects of Photoshop: importing data from a digital camera or scanner, correcting images, and painting. Illustrator is a vector-based drawing program with advanced typography tools. It is an essential tool for expressing one's ideas. You will focus on three key aspects of Illustrator: drawing, typography, and layout. InDesign is an extremely effective, easy-to-use electronic publishing and page layout application. It allows for the creation of sophisticated and elegant multipage documents such as books, magazines, and brochures. Covered will be the process of setting up a publication by working with type, artwork, styles, and layout.

Satisfies Design and Technology Distribution 2 Requirement

Satisfies Printmaking Elective

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

PR-220-1—Screenprinting I and II

Amy Todd

3 Units

Prerequisite: Some Familiarity with Adobe Photoshop and Illustrator Is Valuable

This beginning/intermediate screenprint (serigraphy) course covers the methods and techniques for the creation of screenprints as well as the conceptual implications, applications, and relevancy of this form. Various stencil-making techniques (handmade/drawn; photographic/computer generated) will be covered along with color-separation creation. Photo-emulsion coating, exposure, registration, and printing will be demonstrated. Multicolor prints on paper will be produced with additional investigation into other substrates. Students will be encouraged to experiment with the formal and conceptual nature of the screenprint with projects that consider the nature of multiples. Demonstration, discussion, a field trip, and critique will be vital elements of this course. There will be a \$35 material fee for the class.

Satisfies Printmaking Intermediate Requirement
Fulfills General Elective for the BA
Fulfills Studio Elective for the BFA

PR-302-1—Digital Technology and Contemporary Practice

Griff Williams

3 Units

Prerequisite: Junior Standing

The matrix through which artists create printed work is undergoing profound change. Where new printmaking processes are concerned, the computer or digitally coded information alters the way images are made, stored, mediated, and finally "impressed" or printed. This seminar investigates the use of technology as a medium, as both subject and object in art practice. Students will participate in discussions and demonstrations at the Bay Area's first digital fine-art press, Urban Digital Color and Gallery 16. Contemporary uses of technology in art making and conceptual applications of electronic media will be explored, as well as dialogue with electronic media artists such as Ken Goldberg, Joaquín Alvarado, Lynn Hershman Leeson, and Amy Franceschini. There is a \$150 materials fee for this course.

Satisfies Advanced Printmaking Requirement
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA
Satisfies 3 Units of the 6-unit Off-campus Study Requirement

SCULPTURE

CE-100-1—Ceramics I: Fabrication

John DeFazio

3 Units

Prerequisite: None

This course is an introduction to the processes, techniques, and issues of contemporary ceramics. Students will learn a range of direct construction methods in clay and to build projects investigating issues of space, design, materiality, process, and function. The course will also cover utilization of raw materials and multiple clay bodies and introductory low-fire surface treatments. This class will serve as the foundation for further study in clay and ceramics and will introduce students to both historical and contemporary issues related to clay materials, exploring the formal and conceptual language of the things a culture creates.

Satisfies Sculpture Elective
Fulfills General Elective for the BA
Fulfills Studio Elective for the BFA

CE-200-1 /DT-200-1—Artists Infiltrate Mass Production

Ian McDonald

3 Units

Prerequisite: Any 100-level Studio Course

This course is the study of interior objects and how they relate to cultural identity and shape our urban environments. Students will investigate the production of objects in society, specifically, tableware and interior objects, and discuss how they reflect cultural attitudes and population. The class will look at big-box stores, such as IKEA, Target, Wal-Mart, Costco, Old Navy, the Gap, and compare them to independent-minded alternatives such as American Apparel and the Mom and Pop shop. The course will also look at historical interior precedents, such as the Russian avant-garde and the Bauhaus, and compare them to recent trends such as Kate Spade, Jonathan Adler, and independently owned home-décor stores. How do these places reflect American culture and society? We will also look at large urban cities and how the production of objects for a large population further contributes to waste and identity. We will then compare them to small communities such as Trinidad, California, and Christiania in Copenhagen, Denmark, and discuss the difference in the shops and stores that surround these communities. We will furthermore follow the path of overproduced objects to find out where they end up. Artist studio? Salvation Army? We will also address the phenomena of the flea market, the garage sale, the street vendor, and pre-fab architecture. Students will investigate the cultural identities surrounding tableware, from fine porcelain to craft ware, and community vs. individuality. Issues of branding, identity, function and exchange will be at the forefront, of this both theoretical and practical course. Emphasis will be placed on experimentation in hopes of discovering new tableware forms and new ways of interacting with ceramic objects. Students will work with ceramics in multiple ways, including mold-making and edition casting, installation and infiltration, tableware design, glazing, and ceramic decals.

Satisfies Sculpture or Design and Technology Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

SC-100-1—3D Strategies: Beginning Sculpture

Richard Berger

3 Units

Prerequisite: None

3D Strategies will explore two fundamental aspects of form and material realization. They are: (1) the realization of a form from an armature, a form that evolves from within utilizing the processes of modeling and reduction to achieve its ends, and (2) the realization of a form that is conceived as a construction, built from components. The aim of the course is to familiarize the spatially oriented maker with the appropriateness of these basic categories as solutions to expressive problems and goals. The modeled form can be biomorphic, monolithic, lyrical, and usually exists as an exterior. Materials for this exploration will use an armature and plaster shell as a basis for exploring the expressive possibilities of modeling. The constructed form can be a geometric or biomorphic or somewhere in between. Its methods and materials are appropriate to forms that can have both interior and exterior possibilities and that can occupy volume without great mass. The intention of experiencing both of these strategies is to inform expressive decisions at their initial states of conception, toward an optimal use of material in service of idea. Materials and technical instruction for forms conceived as a construction built from components may include wood, steel, cardboard and mixed-media.

Satisfies Sculpture Requirement

Fulfills General elective for BA

Fulfills Studio elective for BFA

SC-150-1/DT-150-1—Introduction to Activating Objects (Physical Computing)

Christopher Palmer

3 Units

Prerequisite: None

This course is intended for artists and designers alike as a jumpstart into adding technology into their palette of creative tools. Like any other creative medium it is important to learn as much as possible about the materials of the craft. The course will be a rigorous series of hands-on projects giving students the knowledge necessary to build technologically-based art works. There will be interactive workshops throughout the course that will involve instruction and development of basic electronic and hardware skills including working with microcontrollers, sensors, motors, and other devices. Students will experiment and produce simple physical projects. A basic introduction to programming microcontrollers will be provided during the course. The course will result in a final show of student experimental electronic projects.

Satisfies Design and Technology Distribution 1 Requirement

Satisfies Sculpture Elective

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

SC-200-1—Object/Furniture Fabrication

Richard Berger

3 Units

Prerequisite: 3 Units of Sculpture Coursework

A course that focuses on technical and conceptual manifestations of objects, furniturelike objects and related assemblages/constructions. Sited primarily in the wood and metal shops, methodologies of design, construction, alteration of found objects, deconstruction, and collage will be explored to develop individual sculptural projects. The conceptual, metaphorical, social, and related implications of range of investigations will be explored. Technical information can include fine wood working, sheet metal, alternative materials, and low-tech electrical. The work of Charles Ray, Alan Wexler, Los Carpinteros, and Andrea Zittel will be looked at in the context of this exploration.

Satisfies Sculpture or Design and Technology Elective

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

SC-233-1/DT-233-1—Expanded Drawing/CAD

John Roloff

3 Units

Prerequisite: Any 100-level Studio Course

A project-driven drawing class exploring the use of drawing for the development and design of sculpture, installation, everyday objects, spatial thinking, mapping, industrial interface, proposals, and problem solving. Students will gain knowledge and basic proficiency in programs like Adobe Illustrator and VectorWorks (a professional computer-assisted drawing [CAD] software) as well as experimental drawing to assist in the 2D and 3D design, organization, visualization, and presentation of their projects. The class is designed to facilitate the development of drawing as a tool to examine and conceptualize 3D interior and external space, objects, ideas, context, and site. Structural drawing systems such as scale, perspective, orthographic projection, and plan/elevation/section, as well as more experimental drawing-based approaches, will be explored. Information about contemporary applications of electronic, design-based and experimental drawing in a range of applications will also be presented. Familiarity with the use of MAC OS computers is required; basic knowledge of PhotoShop is desirable.

Satisfies Design and Technology or Sculpture Elective

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

SC-301-1/DT-301-1—Site/Context: Public Art Studio

John Roloff

3 Units

Prerequisite: Any 100-level Studio Course or Urban Studies Coursework

This course is part of a series of site/context/science courses in the Sculpture department, a studio/site intensive class that investigates social, aesthetic, and practical issues of art and public space. Projects developed as sited, contextual, or social works in the environment of San Francisco and surrounding area will be explored through research, site investigation, and the development of proposals. As a practicum for public art commissions and issues, students will explore the production of hypothetical proposals for selected sites/context using a variety of approaches, including models, drawings, mapping, GPS/satellite data, database collections, recordings, and video. Readings from a range of critical writing will be used to augment class projects. The class will examine the concerns and strategies of such artists as Janet Cardiff, Maria Eichhorn, Dan Graham, Hans Haacke, Thomas Hirshhorn, Atelier van Lieshout, Maria Nordman, Robert Irwin, among many others.

Satisfies Design and Technology or Sculpture Elective

Satisfies Urban Studies Elective

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

FALL 2009 GRADUATE COURSES

School of Interdisciplinary Studies

ART HISTORY

ARTH-500-1/CS-500-5—Spheres of Interest:

Experiments in Thinking & Action

Renée Green

3 Units

In this seminar, students will explore the specific areas of interest in which the guest participants of the Graduate Lecture Series are engaged. One goal of this seminar is to enable students to investigate lecture topics at an advanced level via materials including texts, films, and sound, in order to engage in an informed and concentrated dialogue with the guests about aspects of their ideas and productions. Another goal is to question and stimulate ideas and ways of working via these forms of exchange. Some of the topics have included a project on film and biopolitics, a process to begin reevaluating the avant-garde paradigm of transgression, a noise symposium, curatorial experiments, an undeliverable address, trauma production, the global image economy in art and architecture, painting considered in relation to shifting contexts, artists working with sound in film, video and installations, sound work, and sound politics.

ARTH-501-1—Issues and Theories of Contemporary Art

Claire Daigle

3 Units

Designed to provide Master's degree students with a foundation in the scholarly practice of art history, this writing and discussion intensive course will offer a range of models and critical vocabularies for the analyses of contemporary art and the frameworks of its production, circulation, and reception. The course will begin by familiarizing students with some of the foundational figures of the discipline (Wölfflin, Riegl, Warburg, Panofsky, Malraux, Gombrich, and so on) and the continued interest and relevance of the methods they set forth. As the course continues, theoretical approaches will include formalism, semiotics, deconstruction, social history, feminist critique, gender studies, psychoanalysis, narratology, postcolonial theory, institutional critique, theories of spatial relations/politics, and the culture of spectacle and speed. Each week a number of different methodological approaches will be used to address a selected artist's practice or theme (for example, beauty, abjection, the real, etc.). While primary theoretical texts will sometimes be paired with recent, exemplary texts drawn from art criticism and history, the balance will fall toward close visual analyses of artworks and careful attention to the methods of historical and critical engagement. Discussion, anchored in the discourses and debates around Modernism and postmodernism, will focus on the contemporary status of the discipline of art history in relation to art theory, criticism, and practice. International perspectives and their relationships to the multiple histories of contemporary culture will be emphasized.

Fulfills Core Requirement for MA Students in the History and Theory of Contemporary Art

ARTH-510-1—Frameworks for Art and Urbanism

Jeannene Przyblyski

3 Units

Throughout history the intensification of cultural production has been conspicuously dependent upon the constructive, destructive, expansive, fluid, and anonymous energies of the urban context, even as utopian and dystopian visions of cities have changed (and multiplied) almost as rapidly as "isms" in art. This course will examine the synergy between art making and city making in historical and theoretical terms. Students will be invited to think through the categories of urbanization, industrialization, imperialism, globalization, diaspora, migration, and exile; to read widely among texts drawn from art history, urbanism, geography, semiotics, cultural theory, literature, visual culture studies, economic theory, and media theory; and to respond to this material in critical and visual terms.

Fulfills Core Requirement for MA Students in Urban Studies

ARTH-520-1—Global Video, 1989 to Now
Clark Buckner
3 Units

In this course, we will focus primarily upon video works by artists from Asia, Africa, and Latin America, and consider how they register and address the historical ruptures that have marked each region's distinct experience of modernization—including colonialism and postcolonialism; civil war and genocide; diaspora and immigration; and industrialization and globalization. What distinct contributions have these artists made to modernist and postmodernist art movements and discourses? How do they draw from their regional traditions, and how do their works interact with and interrogate prevalent Western concepts and conventions? How has their art been effected by political forms of sanction and censorship, as well as economic forms of distribution and circulation in both regional, national, and international contexts? And what novel possibilities have developed for artists as the contemporary art world has become ever more self-consciously global?

ARTH-520-2/EMS-520-2—Total Artwork
Julian Myers
3 Units

In 1983, Swiss curator Harald Szeemann put forward an exhibition called *Der Hang Zum Gesamtkunstwerk*, or *In Search of the Total Artwork*. A meditation on the dream of a radical integration of artistic disciplines, the exhibition drew together a head-spinning selection of socialist dreamers (Charles Fourier and Henry Thoreau), avant-gardists (Erik Satie and Hugo Ball, Marcel Duchamp and El Lissitzky, Marcel Broodthaers and John Cage), charismatic ritualists (Herrmann Nitsch and Joseph Beuys), scabrous filmmakers (Fritz Lang and Hans-Jürgen Syberberg), skewed architects (Antoni Gaudí, Theile, Steiner) and bizarre, enthralling outsiders (Henry Dunant, Adolf Wolfli and others). In their relentless drive to create a "total art work," Szeemann discovers the very best and worst of European culture in the twentieth century—utopias of beauty, social justice, sexual liberation, and emancipation from labor on the one side; consumer spectacle, totalitarianism, and holocaust on the other. This seminar will use Szeemann's exhibition as the template for an investigation into the theory and practice of *gesamtkunstwerk* in the last century. It will take in architecture, theater, painting, design, cinema, performance, and installation art. We shall also think about the implications of the "integrated work of art" for exhibition practice, tracking Szeemann's own unique trajectory as well as some recent manifestations, including Hans Ulrich Obrist, Molly Nesbit and Rirkrit Tiravanija's *Utopia Station*, Chus Martinez and Lars Bang Larsen's *The Invisible Insurrection of a Million Minds*, and Anton Vidokle and Tirdad Zolghadr's *Unitednationsplaza*. Along the way we will evolve a set of critical tools for the analysis of post-studio or interdisciplinary art practice, and investigate the complex relationships between visual analysis, critical theory, artists' writings, and art history.

ARTH-529-1—Body Politic
Krista Lynes
3 Units

This course begins with the assertion that gender is (a) representation, that images not only shape how we see ourselves, but found us as gendered subjects. Starting from this assertion, we will explore how art from the 20th and 21st centuries has both contributed to definitions of masculinity/femininity and disrupted those very categorizations. We will look for these explorations of gender and sexuality in the interstices of the 1960s and 70s (between the rock of *Womanhouse* and the hard place of *The Factory*), in the vast terrain of various artistic feminisms (vagina art to "women's work"), in the so-called "porn wars" and "culture wars," in activist art (*Guerrilla Girls*, *ACT UP*), and in postmodernism's playful yet deadly serious portraits (Opie, Shonibare, Piper, Fusco, Sherman, Harris, and many others). Central to this investigation will not only be the various articulations of "volatile bodies," but also the larger system of identification and desire that grounds gender and sexual identity. We will examine closely how the legacy of feminist scholarship on embodiment (not only across sex/gender categories, but also across human/nonhuman boundaries, e.g., the cyborg) has influenced and been influenced by contemporary art practice. Throughout, we will pay attention to the intersection of gender/sexuality with race, class, and ethnicity and reflect on how these notions are culturally bound and historically specific.

ARTH 533-1—Re-Figuring the Ground: Critical Perspectives on Contemporary Painting
Mark Van Proyen
3 Units

For the past five decades, painting has occupied a fascinating and problematic position in the evolving story of contemporary art, by turns vilified as being irrelevant and celebrated as still representing the epitome of artistic practice. This course will explore the underlying issues that mark and drive those trajectories while also serving to familiarize students with a broad array of significant practitioners and ideas that continue to both problematize and revitalize painting's position within the broader context of contemporary art. Special focus will be placed on the work of Francis Bacon, Andy Warhol, Elizabeth Murray, Anselm Kiefer, Gerhard Richter, Kara Walker and Lisa Yuskavage, all viewed in relation to critical writings authored by Clement Greenberg, Linda Nochlin, Jacques Derrida, Kobena Mercer and Donald Kuspit, among others. The course will also pay special attention to the work of the Pilara Foundation Distinguished Visiting Photography Fellows who will lecture at SFAI during the semester.

ARTH-590-1—Thesis I: Independent Investigations
Dale Carrico
3 Units

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Fulfills Requirement for the MA in History and Theory of Contemporary Art

ARTH-591-1—Thesis II: Collaborative Projects
Meg Shiffler
3 Units

The thesis tutorial is designed to provide students with individual guidance on their independent research projects. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructors and are required to meet with faculty a minimum of three times per semester.

Fulfills Requirement for the MA in History and Theory of Contemporary Art

CRITICAL STUDIES

CS-501—Global Perspectives on Modernity
Carolyn Duffey (CS-501-1)
Robin Balliger (CS-501-2)
3 Units

This course locates the project of modernity within global processes of cultural, economic, and political transformation. Narratives of Western dominance typically emanate from a self-contained version of history, but this course analyzes the modern world through the tensions of empire, contested encounters, and transculturation. Diverse populations become objects of knowledge, regulation, and discipline as subject production in a global domain articulated with capitalist expansion, nationalism, and strategies of colonial rule. Enlightenment claims of rationality, universal knowledge, and scientific objectivity exploited the racialized bodies, behaviors, and material culture of others as “evidence” of Western development and civilization. Hierarchical classificatory matrices emerged across metropolitan and imperial space, and the structuring of difference and inequality along lines of race, class, gender, and sexuality shaped modern ideologies, political rationalities, and cultural imaginaries. Modernity was also formed through resistance in everyday practices and by anticolonial cultural production and independence movements. The course addresses these issues through a multidisciplinary approach that includes travel writing, expositions, and popular culture; ethnography and ethnographic film; primitivism and artistic modernism; scientific exploration, classification, and normativity; and colonial and postcolonial criticism.

Fulfills Core Requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies

CS-500-1—Concepts in Creativity
Meredith Tromble
3 Units

In contemporary Western culture, “creativity” is generally understood to be an essential component of artistic activity. But what does it mean to be “creative”? Our culture’s operating definition of “creativity” refers to a complex of ideas, assumptions, and values that is historically characteristic of our time, taken for granted and rarely examined. In this seminar we will view art and films that represent the creative process, cover theories of creativity from artificial intelligence, cognitive science, cultural studies, psychology, and sociology, and query their meaning for art practice through individual research projects. Among the dozens of artists and scholars whose ideas and images are considered in the course are Marina Abramovic, Blast Theory, Joseph Beuys, Hélène Cixous, Mihaly Csikszentmihaly, Future Farmers, Howard Gardner, Gerd Gigerenzer, Ravenna Helson, Aldous Huxley, Hans Namuth, Dennis Oppenheim, Keith Sawyer, and Wisława Szymborska.

CS-500-2—Trauma, Resilience, and Creative Practice
Susan Greene
3 Units

In this course the relationships between trauma, memory, resilience, and action will inform an investigation into the ways in which these dynamics are performed, researched, and exhibited. Traumatic disasters such as Hurricane Katrina, the attacks of 9/11, the level of violence in Richmond CA, the war in Iraq, and the genocides in Rwanda and Darfur are central to life in the 21st century. These traumas are personal, political, social, and cultural. Through films, literature, psychological and anthropological research, public art and theory, and testimony and narrative, we will investigate the subtexts of the global range of traumas: how we attempt to make meaning, how we organize to resist their effects and proliferation, and how they impact a wide range of creative practice.

CS-500-3—Intersections of Art, Law, and Cultural Property
J. D. Beltran
3 Units
Prerequisite: ENGL-201

This course investigates the ways in which the law affects and relates to the art world. The course will explore some of the pressing contemporary legal issues affecting art on a cultural level, and the restrictions and effects of international law and intellectual property law on globalization in the art world. Included will be topics such as cultural heritage, the laws and issues applicable to cultural property (for example, ancient artifacts, antiquities, and religious and cultural objections, including who owns native cultural objects), the trade restrictions imposed by nations, and the fate of works of art in wartime. Also discussed will be governmental influences on art-making practices and the privatization of the arts. The course examines practical legal issues for artists, such as intellectual property rights (including

copyright, appropriation, resale royalty rights, and moral rights issues) and commoditization, analyzing the law as it relates to the creation, purchase, sale, resale, transfer, import, and export of art. Included will be examinations of issues of free speech, censorship, and artistic liability, with discussions of the landmark art-related legal decisions and controversies in those areas. Of special importance in the digital era are topics about digital practice and how the role of the artist has changed in the global landscape of technology. Today, open source authorship, alternatives to traditional copyright similar to Creative Commons, and ubiquitous digital reproduction (legal and illegal) all provide case studies for investigation. The class frequently will consider contemporary art controversies as a means of examining these broader issues.

CS-500-4/US-500-2—Global Cities as Microcosms of Empire

Ramón Grosfoguel

3 Units

Global cities today are not only centers of global financial capital but also transnational nodes of cultural encounters of people from different parts of the world. In this course we will examine the racial/ethnic hierarchies, identity conflicts, and cultural dynamics that shape the urban spaces of global cities such as Paris, Amsterdam, London, Miami, and New York. We will focus on the history and transnational connections with the country of origin of migrant communities. The course will use a postcolonial approach to the understanding of international migration, urban racial/ethnic hierarchies, and cultural dynamics. Theories of migration, global cities, and ideological and visual representations will be emphasized in this course.

CS-500-5/ARTH-500-1—Spheres of Interest: Experiments in Thinking & Action

Renée Green

3 Units

In this seminar, students will explore the specific areas of interest in which the guest participants of the Graduate Lecture Series are engaged. One goal of this seminar is to enable students to investigate lecture topics at an advanced level via materials including texts, films, and sound, in order to engage in an informed and concentrated dialogue with the guests about aspects of their ideas and productions. Another goal is to question and stimulate ideas and ways of working via these forms of exchange. Some of the topics have included a project on film and biopolitics, a process to begin reevaluating the avant-garde paradigm of transgression, a noise symposium, curatorial experiments, an undeliverable address, trauma production, the global image economy in art and architecture, painting considered in relation to shifting contexts, artists working with sound in film, video and installations, sound work, and sound politics.

EXHIBITION AND MUSEUM STUDIES

All Exhibition and Museum Studies and Urban Studies courses may be used to fulfill the Critical Studies requirement (with the exceptions of Thesis I and II).

EMS-500-1/US-500-1—Urban Remapping: Identity and Memory in the Twenty-first-century City

Ella Diaz

3 Units

As visual cultures in urban centers continue to privilege certain histories over others, this course interrogates government-funded art, building preservation, historical landmarks, and “national” commemorations. Connecting visual cultures to the racial, socioeconomic, and political landscapes of selected cities, the course observes how disenfranchised, peripheral populations remap public spaces in which they are officially rendered invisible. The concept of “urban remapping” is applied to urban centers using the methods of several other academic disciplines.

EMS-501-1—The Contingency of Culture: Histories of Art, Politics, and Possibility

Rajkamal Kahlon

3 Units

Divided into 3 time periods, pre-20th Century, 20th Century and 21st Century, and understood within the overlapping frames of Imperialism, Modernity and Globalization, this course will begin by tracing the transition of private European collections to the birth of the first modern public museums in the 18th and 19th Centuries. The 19th Century also marked the birth of the first International exhibition, in the form of the World Fair. Next the course will examine the origin, history, and evolving characteristics of modernism and its overlap and transition into post-modernism through an understanding of major political, economic, and technological events of the 20th Century. It will offer a way of reading the emergence of mid-late 20th Century art and cultural movements within the context of colonial independence, the articulation of new geographic boundaries, mass migrations, emerging feminist, post-colonial and human rights discourses. In its last phase, the course will look at production and exhibition strategies based on the discourses of post-modernism and Globalization beginning in the late 20th Century and start of the 21st. Beginning with an overview of the history of the term “Globalization,” the course will focus on the international Biennial movement as both a manifestation of Globalization and as a space of its critique and reflection. We will look at the biennial’s internal and external structures and influence amongst other art institutions, recent thematic frames, and examine more closely specific curatorial efforts. Examples of issues and contexts to be addressed include increasingly blurred distinctions between the roles of artist, curator and critic, context-specificity, and the negotiation of the local with the global. The recent development of virtual artist projects and exhibitions will also be examined in order to understand their potential and limits while attempting to articulate as yet new production and exhibition structures.

Fulfills Theories of Art and Culture Requirement for MA Students in Exhibition and Museum Studies

EMS-520-2/ARTH-520-2—Total Artwork

Julian Myers

3 Units

In 1983, Swiss curator Harald Szeemann put forward an exhibition called *Der Hang Zum Gesamtkunstwerk*, or *In Search of the Total Artwork*. A meditation on the dream of a radical integration of artistic disciplines, the exhibition drew together a head-spinning selection of socialist dreamers (Charles Fourier and Henry Thoreau), avant-gardists (Erik Satie and Hugo Ball, Marcel Duchamp and El Lissitzky, Marcel Broodthaers and John Cage), charismatic ritualists (Herrmann Nitsch and Joseph Beuys), scabrous filmmakers (Fritz Lang and Hans-Jürgen Syberberg), skewed architects (Antoni Gaudí, Theile, Steiner) and bizarre, enthralling outsiders (Henry Dunant, Adolf Wolflí and others). In their relentless drive to create a “total art work,” Szeemann discovers the very best and worst of European culture in the twentieth century—utopias of beauty, social justice, sexual liberation, and emancipation from labor on the one side; consumer spectacle, totalitarianism, and holocaust on the other. This seminar will use Szeemann’s exhibition as the template for an investigation into the theory and practice of *gesamtkunstwerk* in the last century. It will take in architecture, theater, painting, design, cinema, performance, and installation art. We shall also think about the implications of the “integrated work of art” for exhibition practice, tracking Szeemann’s own unique trajectory as well as some recent manifestations, including Hans Ulrich Obrist, Molly Nesbit and Rirkrit Tiravanija’s *Utopia Station*, Chus Martínez and Lars Bang Larsen’s *The Invisible Insurrection of a Million Minds*, and Anton Vidokle and Tirdad Zolghadr’s *Unitednationsplaza*. Along the way we will evolve a set of critical tools for the analysis of post-studio or interdisciplinary art practice, and investigate the complex relationships between visual analysis, critical theory, artists’ writings, and art history.

EMS-590-1—Thesis I: Independent Investigations

Dale Carrico

3 Units

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Fulfills Requirement for the MA in Exhibition and Museum Studies

EMS-591-1—Thesis II: Collaborative Projects

Meg Shiffler

3 Units

The thesis tutorial is designed to provide students with individual guidance on their independent research projects. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructors and are required to meet with faculty a minimum of three times per semester.

Fulfills Requirement for the MA in Exhibition and Museum Studies

URBAN STUDIES

All Exhibition and Museum Studies and Urban Studies courses may be used to fulfill the Critical Studies requirement (with the exceptions of Thesis I and II).

US-500-1/EMS-500-1—Urban Remapping: Identity and Memory in the Twenty-first-century City

Ella Diaz

3 Units

As visual cultures in urban centers continue to privilege certain histories over others, this course interrogates government-funded art, building preservation, historical landmarks, and “national” commemorations. Connecting visual cultures to the racial, socioeconomic, and political landscapes of selected cities, the course observes how disenfranchised, peripheral populations remap public spaces in which they are officially rendered invisible. The concept of “urban remapping” is applied to urban centers using the methods of several other academic disciplines.

US-500-2/CS-500-4—Global Cities as Microcosms of Empire

Ramón Grosfoguel

3 Units

Global cities today are not only centers of global financial capital but also transnational nodes of cultural encounters of people from different parts of the world. In this course we will examine the racial/ethnic hierarchies, identity conflicts, and cultural dynamics that shape the urban spaces of global cities such as Paris, Amsterdam, London, Miami, and New York. We will focus on the history and transnational connections with the country of origin of migrant communities. The course will use a postcolonial approach to the understanding of international migration, urban racial/ethnic hierarchies, and cultural dynamics. Theories of migration, global cities, and ideological and visual representations will be emphasized in this course.

US-590-1—Thesis I: Independent Investigations

Dale Carrico

3 Units

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Fulfills Requirement for the MA in Urban Studies

US-591-1—Thesis II: Collaborative Projects
Meg Shiffler
3 Units

The thesis tutorial is designed to provide students with individual guidance on their independent research projects. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructors and are required to meet with faculty a minimum of three times per semester.

Fulfills Requirement for Urban Studies

TOPIC SEMINARS

NG-500-1—Alternative Contexts
Tony Labat
3 Units

This course is intended for students interested in creating projects outside of conventional contexts. The streets, the city, public and private spaces, visibility and camouflage, subversion and decoration, social intervention, installation, performance, and video are some of the means and approaches that will be explored during this course. Since this is a studio class, students will create projects and works during the semester, from proposal to execution to documentation.

Satisfies Urban Studies Seminar Elective

PA-500-1—Winifred Johnson Clive Foundation
Distinguished Visiting Painting Fellows Seminar
Mark Van Proyen
3 Units

In this course, we will interact with three internationally renowned painters who will join the seminar community in critical discussions about contemporary painting. Individual studio tutorials with each of the fellows will provide students with direct critical feedback on their studio work. Public lectures and colloquia presented by the fellows will further an understanding of their studio practice and provoke in-depth examinations of contemporary art. Students will be required to attend the three Winifred Johnson Clive Foundation Distinguished Visiting Painting Fellows lectures and their related colloquia, and to host studio critiques with each of the fellows. In addition, the seminar will facilitate the examination of participants' artworks as they address themselves to the social space formed by the seminar community. Each student will be required to present current work twice during the course of the semester, and will also be required to attend all other seminar critiques. Students will be required to respond to each other's presented work in both verbal and written form.

School of Studio Practice

GRADUATE CRITIQUE SEMINARS 3 Units

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips.

| | |
|-----------|-------------------------|
| GR-500-1 | Meredith Tromble |
| GR-500-2 | Paul Klein |
| GR-500-3 | Lynn Hershman Leeson |
| GR-500-4 | Allan deSouza |
| GR-500-5 | Sharon Grace |
| GR-500-6 | Tony Labat |
| GR-500-7 | Will Rogan |
| GR-500-8 | TBA (Diebenkorn Fellow) |
| GR-500-9 | Dewey Crumpler |
| GR-500-10 | Amy Ellingson |
| GR-500-11 | Jeremy Morgan |
| GR-500-12 | Frances McCormack |
| GR-500-13 | Pegan Brooke |
| GR-500-14 | Henry Wessel |
| GR-500-15 | John Priola |
| GR-500-16 | John Roloff |
| GR-500-17 | Tim Berry |

GRADUATE TUTORIALS 3 Units

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless otherwise indicated, the first meeting of Graduate Tutorials is at Third Street Graduate Studios.

| | |
|-----------|---------------------|
| GR-580-1 | Jennifer Locke |
| GR-580-2 | Laetitia Sonami |
| GR-580-3 | George Kuchar |
| GR-580-4 | Adriane Colburn |
| GR-580-5 | Julio César Morales |
| GR-580-6 | Chris Anderson |
| GR-580-7 | Dewey Crumpler |
| GR-580-8 | Amy Ellingson |
| GR-580-9 | Bruce McGaw |
| GR-580-10 | Shaun O'Dell |
| GR-580-11 | Brett Reichman |
| GR-580-12 | John Priola |
| GR-580-13 | Linda Connor |

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|-----------|--------------|
| GR-580-14 | Jack Fulton |
| GR-580-15 | John DeFazio |
| GR-580-16 | Tim Sullivan |
| GR-580-17 | Ian McDonald |
| GR-580-18 | Lance Fung |

POST-BACCALAUREATE SEMINARS

3 Units

All Post-Baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings, and field trips.

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| PB-400-1 | Frances McCormack |
| PB-400-2 | Jack Fulton |

GRADUATE LECTURE SERIES

GR-502-1—Spheres of Interest: Experiments in Thinking & Action

Renée Green
0 Units

One stimulus for thinking about this series is provided by this sentence: "Only because art has left the sphere of interest to become merely interesting do we welcome it so warmly" (Giorgio Agamben, *The Man without Content*). It is easily possible to feel indifference toward the "merely interesting." In response to what can appear as a perpetual state of "interesting" spectacles, the invited speakers address these paradoxes of living. Their presentations and seminars will serve as opportunities to grapple with productions, conditions, and perspectives that can stimulate other kinds of responses. The speakers will not invite smooth or easy receptions of the aural, visual, or spatial operations with which they are engaged, but will, in contrast, raise questions from the perspective of producers and analysts about present and past forms of being and production.

The Graduate Lecture Series Is Required for All First-year MFA and MA Students

TEACHING PRACTICUM

GR-588-1—Teaching Practicum: Transmitting Art Practices

J. D. Beltran/Jennifer Rissler
3 Units

In this course linking theory and practice, we will critically examine the training of artists in the context of histories of ideas and institutions, and the testimony of artists regarding the interchange between their teaching and studio practices. We will consider historical models of artistic transmission and their relationship to instruction in visual art, and theories of learning and education. The seminar portion of the class will cover several models and artists to illustrate the relationship of artists to instruction, including the Bauhaus (Walter Gropius, Josef Albers), "progressive education" as modeled by John Dewey and incorporated into the Black Mountain College Experiment, the post-studio phenomenon of CalArts and SFAI and their relationship to the growth of the MFA degree, and other contemporary developments. Students will meet in seminar five times during the semester. Readings include material from *Art Subjects* by Howard Singerman, *Why Art Cannot Be Taught* by James Elkins, and others. Students will be paired with faculty members in undergraduate seminars and studio courses to observe teaching methods and to gain hands-on teaching experience for a minimum of three hours per week.

The Teaching Practicum Carries 3 Units of Graduate Credit and There Is No Tuition Remission

GRADUATE REVIEWS

GR-592—Graduate Intermediate Review
0 Units

At the end of the second semester, students are required to register and to present work for intermediate review. Students who pass the review will proceed to the second year of the MFA program. Students who fail the review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

GR-594—Graduate Final Review
0 Units

At the beginning of their final semester of the MFA program, students are required to register for final review. Students may attempt their final review twice (near the end of the fourth, fifth, or sixth semester in the program). Students who do not pass this review before the end of their sixth semester in the program will not receive the MFA degree.

GRADUATE ASSISTANTSHIPS

GR-587—Graduate Assistantship 0 Units

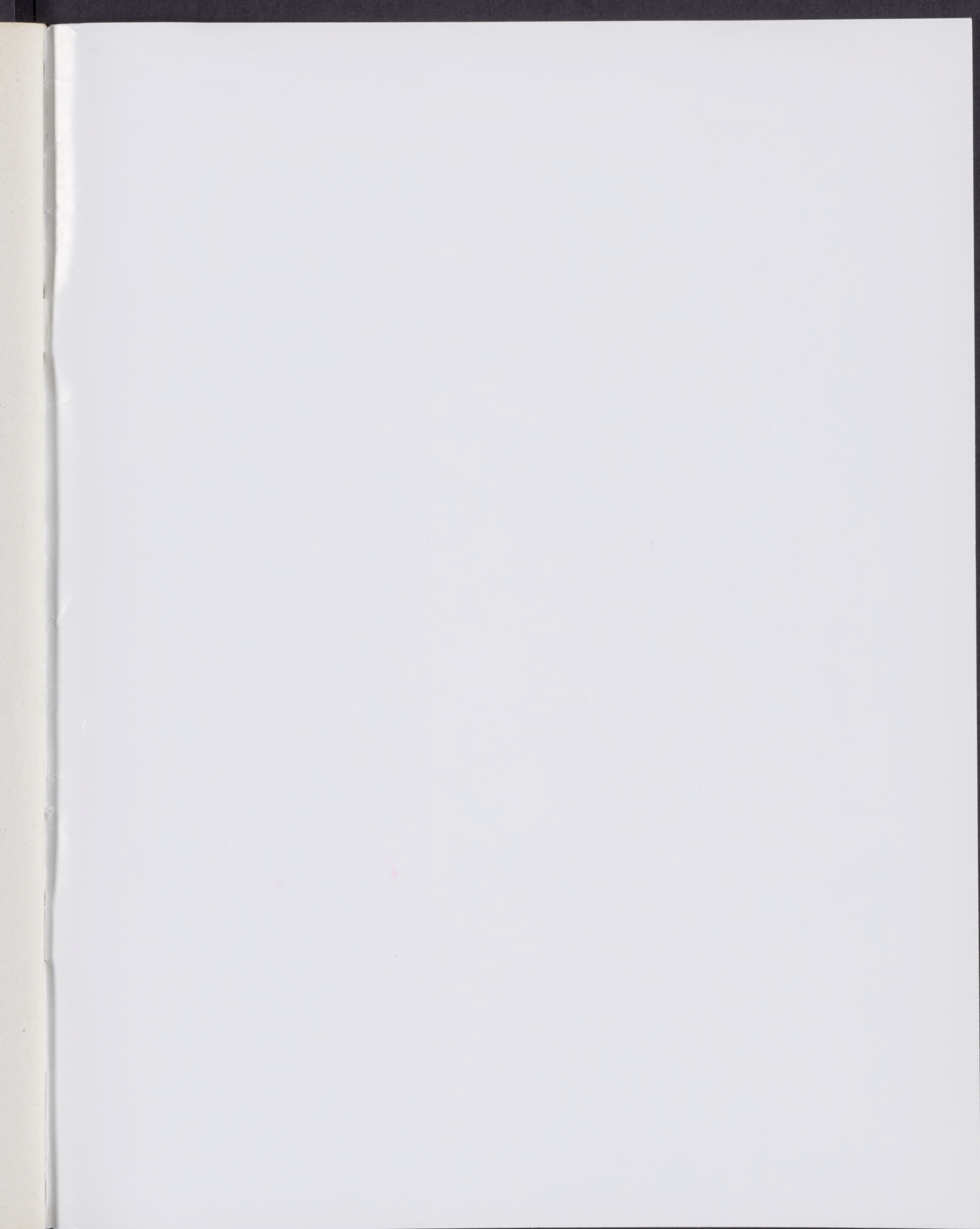
A limited number of graduate assistantships (GAs) may be available. Under the supervision of a faculty member teaching a graduate course, graduate assistants perform the same responsibilities as teaching assistants, except their load does not include teaching. Graduate assistants will receive a stipend.

GR-597—Graduate Teaching Assistantship 0 Units

Graduate students who are enrolled in nine or more units in their third through sixth semesters are eligible to apply for a teaching assistantship. Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a teaching assistant may include teaching, grading papers, tutoring, research, and being available to the students. The teaching assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching assistants will receive a stipend. The graduate center will announce available teaching and graduate assistantships. Assistantships are not required and do not carry units. For additional information and application procedures, please contact the graduate center. Under exceptional circumstances, second-semester students may be eligible for a teaching assistantship. All graduate students, including post-baccalaureate candidates, are eligible to enroll in the teaching practicum class offered for credit in the spring. please contact the graduate center for more information.

Notes

Notes



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| 24-hour info | 415 771 7020 |
| academic affairs | 415 749 4534 |
| administration | 415 351 3535 |
| admissions | 415 749 4500 |
| admissions fax | 415 749 4592 |
| advising/undergraduate | 415 749 4533 |
| advising/graduate | 415 641 1241 x1007 |
| area manager | |
| (design and technology, film, new genres, photography): | 415 749 4577 |
| area manager (painting, printmaking, sculpture/ceramics): | 415 749 4571 |
| area manager | |
| (interdisciplinary studies): | 415 749 4578 |
| graduate center | 415 641 1241 x1015 |
| center for individual learning | 415 771 7020 x4471 |
| city studio | 415 351 3538 |
| city studio fax | 415 749 1036 |
| exhibitions and public programs | 415 749 4550 |
| financial aid | 415 749 4520 |
| counseling center | 415 749 4587 |
| registration and records | 415 749 4535 |
| registration and records fax | 415 749 4579 |
| security | 415 624 5529 |
| student accounts | 415 749 4544 |
| student affairs | 415 749 4525 |

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